Kine WEEKLY

SPECIAL
2,000th
ISSUE

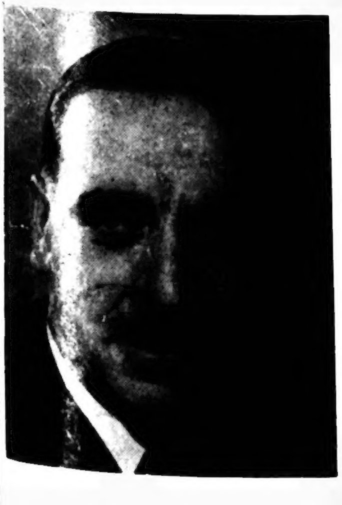
# The Industry Congratulates "The Kine"

Hearty congratulations on the occasion of this 2,000th issue of your journal. Its inestimable value is greatly appreciated by exhibitors.

G. H. SCARBOROUGH, President, Cinematograph Exhibitors' Association.

To put 2,000 on the score board is a pretty considerable achievement. Please accept my sincere congratulations and best wishes for your future prosperity. The days ahead hold bright prospects for our Industry, in the realisation of which you will, no doubt, continue to play a meritorious part.

J. ARTHUR RANK, President, British Film Producers' Association.

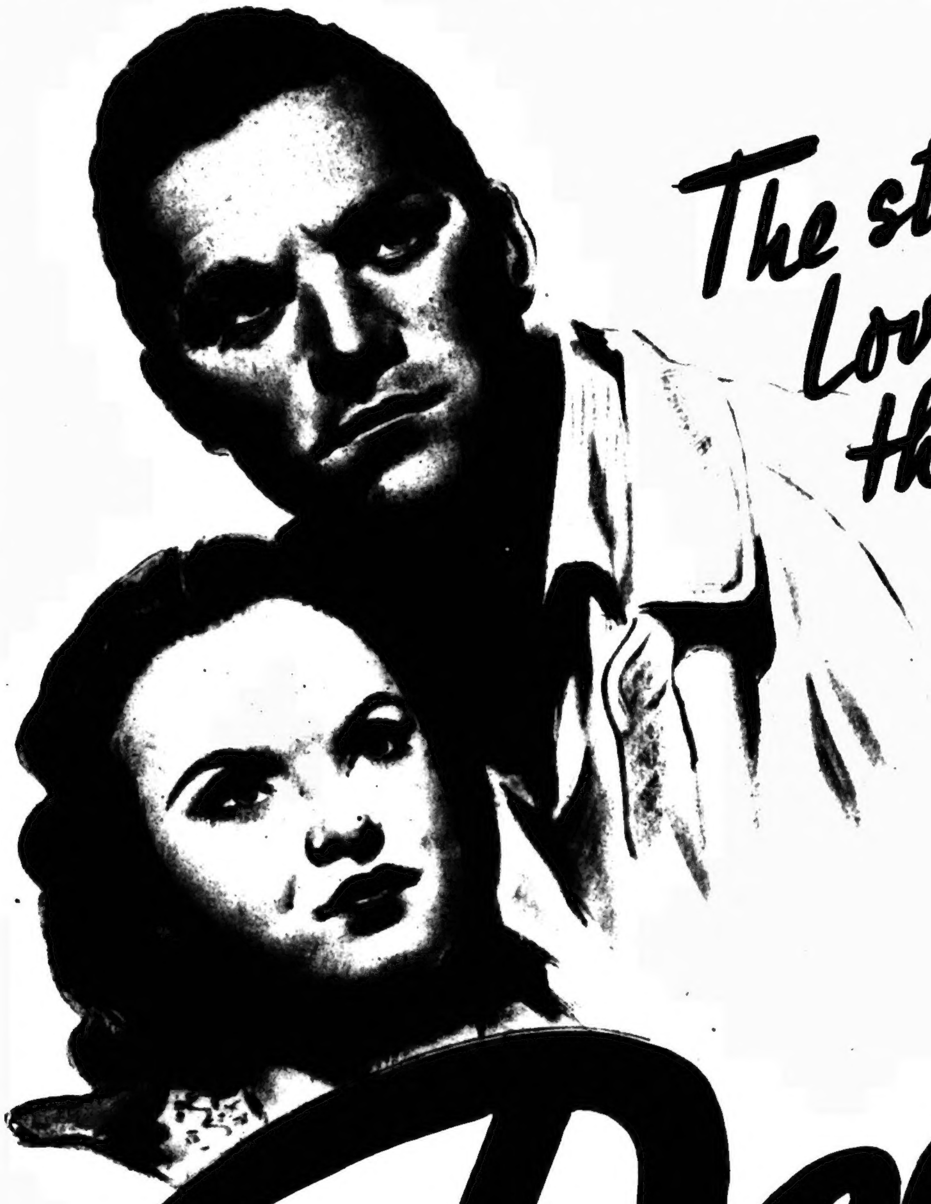


Congratulations ! Long may the "Kine." remain with us--a guide, counsellor and friend to the industry as a whole.

R. P. BAKER, President, Kinematograph Renters' Society.

Metro-Goldwyn-Mayer gladly placed this space at the disposal of the Industry in its tribute to the "Kine" in which "Leo" enthusiastically joins.

## A UNIVERSAL PICTURE



The strangest
Love story
the Screen has
ever Known!

# Destiny

With

**GLORIA JEAN**

and

**ALAN CURTIS**

FRANK CRAVEN GRACE McDONALD VIVIAN AUSTIN
MINNA GOMBELL FRANK FENTON

Directed by REGINALD LE BORG

Associate Producer, ROY WILLIAM NEILL

### PROVINCIAL TRADE SHOWS

| | | |
|---|---|---|
| BIRMINGHAM | Futurist | Tuesday, Sept. 4, 10.15 sharp |
| LIVERPOOL | Scala | Tuesday, Sept. 4, 10.45 |
| GLASGOW | La Scala | Tuesday, Sept. 4, 10.30 sharp |
| MANCHESTER | New Oxford Th | Wednesday, Sept. 5, 10.45 |
| NEWCASTLE | Essoldo | Wednesday, Sept. 5, 10.30 sharp |
| SHEFFIELD | Cinema House | Wednesday, Sept. 5, 10.30 sharp |
| LEEDS | Tower | Thursday, Sept. 6, 10.45 |
| NOTTINGHAM | News Theatre | Friday, Sept. 7, 10.15 sharp |
| CARDIFF | Park Hall | Wednesday, Sept. 12, 10.30 sharp |

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Kinematograph WEEKLY

No. 2,000. Thursday, August 16, 1945. Vol. 342.

## Rank at P.A.'s Annual Meeting

The A.G.M. of the Producers' Association, which had been postponed because of Arthur Rank's U.S. trip, was held yesterday (Wednesday).

It was expected at the time of going to press that H. W. Glenvil Hall, M.P., vice-president of the Association, who has recently been appointed Financial Secretary to the Treasury, would resign the vice-presidency.

# 50 per cent. More Studio Space by the Spring, Says B. of T.

## SEQUEL TO STRONG CRITICISM BY PRODUCERS' ASSOCIATION

## "Services will give up Pinewood"

**THE Board of Trade, following increasingly strong criticism from the production industry, states that there is now a possibility of a speed-up in studio de-requisitioning.**

**If current plans materialise—and they depend on the availability of labour, equipment and raw materials—the present production capacity may be increased by 50 per cent. by the end of next spring.**

**The Board's statement issued on Tuesday of this week, followed quickly upon outspoken comments from the British Film Producers' Association, whose secretary, E. W. Wingrove, had made it plain that producers were dissatisfied at the way shortage of studio space was still holding up ambitious plans.**

Earlier, before the Board's statement, Wingrove told the KINE. that the B.F.P.A. was satisfied that the Board was doing all it could on behalf of producers.

The trouble, he said, is that Service and other Government departments failed to realise the value of

*Continued on page 73*

Howard Thomas is expected to succeed Fred Watts as production manager for Pathé, the KINE. understands.

## STOCK POSITION IMPROVING, SAYS BOARD

Belgian supplies of film stock are now being consumed by the Services. The Board of Trade feels that since this conserves more stock for non-Service use, there is a chance that the Trade can go back to the 15 per cent. cut basis by the end of the year.

It will probably be some time before the Board can make any substantial reduction in the cut.

In the meantime the 15 plus 5 per cent. ration quota (approximately 20 per cent. of 1942 consumption) comes into operation for the period beginning September 1.

## STRIKE: N.A.T.K.E. TO DECIDE TO-DAY

SEVENTY-FIVE construction workers, members of N.A.T.K.E. have resigned from the staff of Islington studios following a strike which began a fortnight ago and which arose from a statement by a Columbia production unit hiring the studio that work would be required on a Saturday and Sunday.

M. F. Jackson, the studio manager, told the KINE. that with the resignation of the men the strike automatically ceases to exist. He had, up to the beginning of the week, no indication from N.A.T.K.E. as to whether or not it was supporting the action of the members.

F. Kelly, N.A.T.K.E. organiser, says that Gainsborough sent the men a circular letter on August 3 indicating that if they did not return to work on Tuesday (August 7) they would be considered as having resigned their jobs.

N.A.T.K.E.'s National Executive will meet to-day (Thursday) to decide the Association's policy.

In the meantime, Gainsborough, Ministry of Labour, N.A.T.K.E.

*Continued on page 73*

## WOLFF EXPECTS RADIO-RANK PRODUCTION TO START IN MARCH

BOB WOLFF, managing director of RKO-Radio in this country, has returned from his visit to the U.S. to confirm the deal with Arthur Rank. He gave me additional details when I saw him yesterday (writes a KINE. reporter).

The organisations will jointly produce two high budget films, starred and directed by leading personalities chosen from the available talent of both companies.

The two films, which should be in production by the beginning of next March, will be chosen from a group of five major properties, now being read independently by Arthur Rank and RKO executives.

### Titles Next Month

Final choice, including names of stars and directors, will be announced next month, when Phil Reisman and Charles Koerner, vice-president in charge of production, arrive here.

The films will be made either at Denham or Pinewood and will have a world-wide release through the joint renting and theatre chains of Rank and RKO-Radio.

By the deal made between RKO-Radio and Selznick, states Wolff, the former acquires the properties and personalities now under the latter's control.

These include three major films: "Notorious," which will star Cary Grant and Ingrid Bergman, and will be produced and directed by Alfred Hitchcock and is from a script done by Hitchcock and Ben Hecht.

"Dream of Home" and "Some Must Watch" are to be produced by Doré Schary, a rising producer of whom, says, Woolf, RKO-Radio expects big things.

## Anniversary Programme

To-day, enlarged from its restricted wartime size for the occasion, the KINE. publishes a number of special features to mark its 3,000th issue.

Here are some of the chief contents:

The 3,000th issue: by Arthur Rank .. Page 7
Messages from Presidents Scarborough and Baker Page 8
Film Renting: by Sam Eckman, junr. ... Page 9
The Man Who Started It All; by E. T. Heron Page 10
Looking Back: by Veteran Tommy France Page 15
Television through 40 years: by Capt. A. G. D. West ... ... Page 23

* * *

*1907—1945*

***Complete Coverage of the Industry***

★

*Net Sales Statement*

★

*9th August, 1945*

*We have examined the Company's accounts and records relating to the fifty-two weekly issues of*

**Kinematograph Weekly**

*from the 6th July, 1944 to the 28th June, 1945, inclusive and we certify that the average NET WEEKLY SALES for the period excluding free and voucher copies, and after deducting all returns received during the period, were*

**4,775 Copies.**

*We have examined the Company's accounts and records relating to the twelve monthly issues of*

**The Ideal Kinema**

*from July, 1944, to June, 1945 inclusive and we certify that the average number of copies distributed each month during that period as a supplement to "KINEMATOGRAPH WEEKLY" (including additional copies sold, but excluding copies distributed free and voucher copies of "KINEMATOGRAPH WEEKLY") was*

**5,103.**

*Yours faithfully,*
*(Signed) FRANKLIN, WILD & CO.,*
*Chartered Accountants,*
*Orient House,*
*42-45, New Broad Street,*
*London, E.C.2.*

KINEMATOGRAPH
WEEKLY
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Acting Editor : **Connery Chappell**
Associate Editor : **James Benson**
Advertisement Manager : **A. H. Langford**
Manchester Office : **2 and 4, Oxford Road**
**SUBSCRIPTION RATES :** Great Britain and Canada, 30s. per annum, post free. U.S.A.—$12 per annum, post free. Other countries, 50s. per annum; post free.

## Achievement

FILMS are far more than an industry in which there is money to be won by the man who is not afraid of work. They are a vital medium for the dissemination of national and international ideas. They are a weapon of the mind, as important in their way as any explosive.

They have, indeed, travelled a long, long way from the days when a picture consisted of a snatch of action lasting only for a few minutes. The KINE. has travelled that way with the films and the film people. It has spent its years reporting and constructively analysing the film world.

To-day, on our 2,000th issue it is reasonable for us to look back at the past and to consider the future. The paper—oldest film trade journal in the world—enjoys the affection of all branches of the Industry; it is proud of that affection, and it will strive always to deserve it.

For what does the KINE. stand? It stands first and foremost for the motion-picture Industry; it believes in that Industry. It believes that it is steadily growing and gaining in good citizenship, that it is playing, and will play, a more and more important part in the modern scene.

It believes that there is fair breathing space and fair profits for all in the business—for the renters, the exhibitors and the producers, the owners, the managers and the workers.

It believes in reporting the facts and not taking sides or playing one branch of the Industry against another, while always being careful to watch the interests of the backbone of the business, the independent exhibitor. It believes that the Industry's work and the Industry's thinking are helped by candid but not unkindly criticism.

It believes, too, that the film business is an international business and it is important to promote unity and not to sow discord.

It believes that British production interests must naturally be safeguarded, but it does not believe that they must automatically be safeguarded at the expense of American or other foreign interests, all of which have their contribution to make to public entertainment.

That is the KINE.'s creed. It has served it for nearly forty years through good weather and bad.

This journal has grown up with the film business. Both the business and the journal can be quietly proud of their achievement.

# Long Shots

ALL the KINE. staff and quite a number of Trade personalities have been digging into the past to supply material for this 2,000th issue.

One thing we've discovered is that there is a mass of valuable documents and photographs lying around the country in desks, old cupboards and cellars which would be invaluable to anyone interested in the history of the kinema.

**TOMMY FRANCE** was telling me the other day that many veterans have stacks of such material, that some have even thrown a good deal of it away for want of knowing where to send it. As the industry gets older and its roots go deeper, its ephemeral papers have an increasing interest. The programme notes of 30 years ago become historical material to-day.

It would be a pity indeed if all this valuable matter should eventually be destroyed for lack of some central body to receive, sort and correlate it.

Doesn't this seem a useful job for the British Film Institute?

IT will be good news to many exhibitors that the King has granted facilities for the filming of a new National Anthem trailer. The old ones were becoming much too familiar, and I have heard several critical remarks about them recently from members of the public.

I am told that the King himself was extremely helpful, and that it was at his suggestion that the new trailer is being prepared by Major Cornwell-Clyne, of Dufay-Chromex.

RATHER tired but looking fit in spite of a rough Clipper journey from the States, Bob Wolff, managing director of RKO-Radio, is eager to get to work on the first two films in the RKO-Radio and Rank deal.

I tried to get him to verify the suspicion that Selznick will in future devote all his activities to the Rank interests, but he begged the question. But the fact that RKO has acquired Selznick's outstanding properties and personalities is significant.

FROM what Wolff tells me, there are some first-rate films either on the way here or in the finishing stages. Coupled with what David Rose said on his return, and you can expect another wave of outstanding pictures this autumn.

Wolff was especially impressed with the new Bing Crosby-Ingrid Bergman film, "The Bells of St. Mary's," which, he says, in his opinion, is a great human story beautifully balanced between laughs and tears.

THOSE five Indian film experts who have been in this country for the last few days made the trip because of the shortage of all kinds of equipment in the Indian Industry.

Well, they didn't find a surplus of equipment over here.

They did, however, study British technicians at work. Let's hope our methods have proved of value to them.

Four of the party have now gone on to look over Hollywood.

WITHOUT being pessimistic, I cannot say I feel very enthusiastic about the Board of Trade's statement at its monthly Press conference this week that it hopes to liberate 50 per cent. more studio capacity by the spring.

The snags, as the Board admits, are man power, equipment and raw materials.

They are tremendous snags indeed. We will all be delighted if matters really do improve with some speed. But past experience makes us raise a question mark.

ANYWAY, the end of the Spring is a long while away. So, taken at its best, the Board's statement means that there is no hope of putting 50 per cent. on to the country's production capacity for eight or nine months at least.

This is a long time. Too long for the good of the production industry.

MAKE sure of one thing. The Board of Trade is continuing to be helpful. The bottleneck is the Service departments.

The more one looks round the studio situation, the more one realises what a lot there was to be said with the view of a recent correspondent in the KINE. who advocated that the Board of Trade's films section should be given a higher status in order that it could effectively fight the gold braid in the combat departments.

OFF the record talks I have had lately with Government officials made it quite plain that there is particular concern in Whitehall over two things that directly concern the film business.

The first is the country's dollar position, which is serious. And of this I can say no more than point out that our exchange position is not improving.

The second point is that some of our most intelligent officials now consider there were unsatisfactory points in the original Quota Act. And if you put these two points together you can draw your own deductions.

ONE news tip arises from these trends. It is possible, if not probable, that the next few months may see the appointment of a committee destined to play a part similar to that played by the Moyne Committee preceding the original Quota Act.

Such a committee would have a lot to talk about—the Monopoly Report, future of the Quota, and so on.

THE Paramount newsreel—always enterprising—hit some bad luck on its issue last week-end. It "angled" its main story on the supposition that the Japanese had really surrendered, whe[illegible] of course, they had not [illegible]

These things will hap[illegible] What impressed me was th[illegible] at which G. T. Cummins a[illegible] rushed out a substitut[illegible] placing the Victory w[illegible] Held Up."

So all was well that en[illegible] No bones were broken an[illegible] was able to maintain its [illegible] of being as resourceful a[illegible]

NOT much internati[illegible] significance in the v[illegible] party of American Cong[illegible] London.

The first cable suggeste[illegible] party was coming over [illegible] study the post-war film [illegible] from the American angl[illegible] quiries I made at the [illegible] Trade made it quite obv[illegible] that this is not the case.

They are here to discuss [illegible] post-war trading in general and [illegible] will form only one pebble on a very crowded beach. Indeed, it is even money that they will leave London without having met a single member of the industry.

**QUEEN MARY,** so familiar a figure in London before the war, is now back in Town and spent last Saturday afternoon at the Odeon, Leicester Square, which she visited especially to see "The True Glory."

She was received at the theatre by Bill Thornton, who must have supervised more royal visits, both official and unofficial, than any other man in the Industry.

**JOHN GRIERSON,** whose cable to the KINE. saying that he is resigning from the Canadian Film Board appears in this issue, is probably the best-known maker of documentary films in the world.

A Scot with a fine academic career in his background, he is witty and intensely enthusiastic. He made in "Drifters" one of the most distinguished pieces of filmcraft this country ever produced.

**SAM SMITH** came back from the States, arriving on the Queen Mary last week-end. He had been over to talk with the production executives of Republic, whose product British Lion handles in this country.

Wardour Street rumour is that there will be some news [illegible] of the visit very soon with perhaps an even closer working arrangement between the British renter and the go-ahead American independent.

But the news, if there [illegible]ally is any, will have to wait. [illegible] Myers tells me that Smith is r[illegible]ng up for a few days before ge[illegible] back into harness.

ECHO of the past: [illegible] George Broadbridge, M.P. f[illegible] City of London, and one of t[illegible] week's new peers, was a [illegible]nction chief in the old silent [illegible]. He founded Broadwest fi[illegible] and employed Violet Hopson, Stewart Rome, Ronald Colman [illegible] Clive Brook. As Lord Mayor [illegible] London he opened the Leicest[illegible] Square Odeon in 1937—with [illegible] Colman picture..

SAYINGS OF THE [illegible]EEK: "'Quo Vadis?' on[illegible] the world's most fabulous fi[illegible] is to be remade."—Publicity [illegible] out for a new John Stafford [illegible]ction.

THE [illegible]LLER.

# Story of a Great Industry Taken from the Files—From Magic Lantern to Television

IT took courage to decide that there was no future in the magic lantern business and that these new-fangled movie gadgets would eventually win out. A generation later the Industry had exactly the same problem with the business of talkies; had they come to stay or were they a passing phase?

The great decision to hide the lantern behind the projector and to switch the KINE.'s title round was taken—not without some rapid heart beats—on May 16, 1907, when pioneer E. T. Heron announced the birth of the *Kinematograph and Lantern Weekly* out of what up to then had been the *Optical Lantern and Kinematograph Journal.*

To-day we can look back through the files and see how it all happened. This, though, is not quite so easy as it sounds, for some of the files have nearly been pulped by fire hoses and others have been eaten by rats. Such is the price of blitzkreig.

The earlier issues have come through the air raids better than some of the more recent ones, and it is possible now to sit in the office and see how Friese-Greene's invention of the kinematograph in 1889 was splashed excitedly in the old *Magic Lantern Journal*, one of our ancestors giving it its one great scoop.

It was not until 1904 that, greatly daring, this old timer incorporated the new gadget in its title and became the *Optical Lantern Journal and the Cinematograph Chronicle.*

This was too much even for those leisurely days. So, after a great wrangling over the "C" and "K" question—including a consultation at the British Museum—it soon styled itself the *Optical Lantern and Kinematograph Journal.*

Those were the preliminaries, and it was with all this accumulated background behind him that Mr. Heron, in 1907, decided to make his final bet on the kinema beating the magic lantern and swung the title round. History was made.

In its first issue the new paper appealed to members of the moving picture and lantern trade for support. It certainly got it. It had £12 revenue on that issue and made a profit. It was a hungry youngster. It crammed itself with newsletters from New York, from European capitals and with odd snippets from the highways and byways.

In its very first issue a Mr. Carter solemnly took space to announce that he had just retired from a position of trust with the Church Army and was available with all his vast experience of the magic lantern industry.

Taking a look at the rest of the first number, we get a quick glimpse of the Trade in those days.

There were no Trade shows. Up to a hundred copies of a British film would go to America. There was no censorship. Renting was frowned on by producers. Subjects were sold outright at 4d. a foot. Operators were earning 10s. a week and a Bioscope Operators' Association was formed.

Charles Urban produced a 450-ft. "Ben Hur." and a popular programme consisted of anything over 18 items.

No screen player was known by name to the public.

As a guide to the travelling showmen, who were the first exhibitors, the KINE. regularly published lists of coming fairs.

These were remarkable days. There was not a single regular kinema in London and there were only two actual renters. Britain and France did practically all the producing, the Americans were grumbling that they were flooded with inferior British films.

So does history repeat itself—in reverse.

For the first few years, the new paper was concerned with a modern and wonderful world in which Shakespeare's "sublime tragedy," "Macbeth," was produced in 1,800 choice feet of "beautiful coloured" celluloid.

*"The Vengeance of Durand." Two scenes from an early Vitagraph. From the KINE. in 1913*

"Hamlet" followed soon after and was coyly described as "a Shakespearian incident based on the Danish Legend." It cost £14 to hire and ran about eight minutes.

HEAVY articles on the technical aspects of magic lanterns were still adorning the film Trade's senior journal in 1910, and about this time Gaumont, with great daring, ventured up to Scotland and opened an office in Glasgow with much to ensnare the natives.

Butcher's—with the same Trade mark they still use—was advertising itself as "the magnet that draws" in the daring days of 1909, and the paper was still busy distributing inside information about travelling fairs right up to 1910.

By now the KINE. was becoming big and successful. "Lantern Rays" were still its most breathless editorial notes; Walturdaw was still selling features for £4 4s., and the L.C.C. was starting to prove troublesome. But the paper was dashing up to a hundred pages an issue, and Vitagraph was breaking records with "Napoleon—Man of Destiny" at a full 1,000 ft.

In 1909, the Cinematograph Bill, Atlantic Charter of the film business, became law.

Sunday opening started to worry the Industry by 1910, and the paper, ever ready to turn a phrase or lay a *cliché* in those days, started off a two-page editorial with "Considerable speculation is rife in the public Press"—which seems as fair a way of getting cracking as any.

*An early Chaplin-Edna Purviance. A still from the KINE. archives*

Eighty-page papers became commonplace as Europe neared its first world war. "The Stroller," under whose smooth pseudonym so many KINE. men have hidden their identity, made his bow in 1911. So did a gentleman with comparatively modern ideas of make-up The Manager's Page was slowly taking shape, reviewing as we now know it was in its infancy, non-flam was talked about, and the very first actresses were beginning slowly to be known to the public.

IT was not really until 1913 that you could recognise the germs of American film advertising with all the elaborate building of star names. "Sally in Our Alley" was a big bet with Bessie Eyton in the name part. Early, and as it turned out, grossly exaggerated stories about giant British film products, were finding easy space in the lay Press, kinema finance was occupying nearly two pages of the paper, and the Trade had started the time-honoured custom of holding lavish luncheons to launch its masterpieces.

Convivial as ever, it was also holding occasional banquets at which it aired its after-dinner oratory. Asther Neilson, Walturdaw's star, was big box-office. Cherry Kearton was a spectacular producer, and the earlier Keystone comics were beginning to make the headlines. Oddly enough, Mary Pickford seemed a slower starter than you would have expected in the British market, and Sarah Bernhardt was being heavily billed by Gaumont as the greatest actress of all time.

By now some of the big American names had entered the films. Warners was boasting "One Big Sensational Three-Reel Feature Every Week," and was tantalising exhibitors with a smasher called "Burning at the Stake." Labour shortages reared their ugly head in war time, and the "Stroller" produced "Plain Words on an Important Subject."

APPROPRIATELY, in a big black border, the KINE. announced with determined mourning that Entertainment Tax came into force on May 15, 1916.

On 12s. 6d. seats there was a tax of a shilling, and the KINE. was rightly disgusted.

Those 1916 days were grave days indeed. Billie Burke was a leading lady, Billy Wells was making pictures, Ideal was renting busily, Mary Pickford was very much the world's sweetheart, Fannie Ward was starring for Cecil B. de Mille, Keystone was producing one Chaplin a month, and the KINE. was slowly forgetting the *Lantern Weekly*, although it still kept the name.

With Jury's at the top of the front cover, the paper boasted that its tenth anniversary, May 17, 1917, was unique in the annals of motion picture Trade journalism.

*Continued overleaf*

# A Slight Case of Doubt—Faint Praise for "The Jazz Singer"—Reviewing in the Gay Twenties

It also rubbed this in by rationing advertising space.

It found room for Alice Joyce. Carlyle Blackwell and Hall Caine's "Manxman," and it had a dashing picture of poor Julius Hagan, who was introduced as a new London renter.

By 1918 the paper had gone over to the Odhams Group, its present owners, had dropped its red cover and was selling luscious front-page advertising. Constance Talmadge was on the cover and issues were going up to 120 pages thick. William Fox was putting his own name in larger letters than his players. Wallace Reid and Charles Ray were starring in the headlines. Hall Caine and Longford Reid were becoming regular contributors; Fatty Arbuckle was worth a single-column block.

WITH the war over, the KINE. really started looking what we would now call modern.

Pauline Frederick was on the front page, Samuelson was busy producing, and Queenie Thomas was the picture girl of the day; British production was all the talk, and the vital words *and Lantern Weekly* were getting smaller and smaller in the main title.

Great care was taken in getting the box-office angle into elaborate reviews, and the unusual prose which is now the hall-mark of Josh Billings was already appearing in embryo.

Early in 1920 a very important decision was taken. The KINE. had by then realised that it was no good printing 160 pages and selling them for 6d. It became a subscription paper with odd copies at 1s., and even then so vast was its printing order that it dropped money on its actual circulation. But it carried on, stacked with ads., and with the words *and Lantern Weekly* at last dropped from its title. By 1920 the paper was writing well-informed articles on the possibilities of opening up the German market.

By about this time, too, bathing girls were bulging and curving in the appropriate places in the ads. with the Paramount trade mark very prominent. Then, as always, the paper was quick to jump to the defence of the Industry—a forgotten writer to the *Sunday Pictorial* was slayed in print for his temerity in criticising the movie business.

It was in 1921, too, that the present shape of KINE. reviews was evolved, with the criticism broken up into story, points of appeal, production and so on.

EFFORTS to repeal the Entertainment Tax were in full blast—and blast is the word—by 1922, at a time when Gloria Swanson, in a painful hat, was making a triumphant personal descent on London.

Betty Blythe and vast technical supplements were at the height of their glory in those post-war years, and Nazimova's name was among the many box-office attractions. Exploitation was much in the Editor's mind in those days and a zealous showman could always get himself mentioned in the paper.

At about this time there was a spate of conscientious war films, and the Government was inquiring into British production. The KINE. Showmanship competition was going great guns by 1925—and Bill Thornton, now Odeon's star manager, was winning guinea prizes for the way he was putting the Maida Vale Picture House on the map.

Coming to 1926, the Quota discussion was in full blast. The Trade had suffered little dislocation in the General Strike and the deadly word Reciprocity still provided the main news item, and it was nothing for the review pages to have 30 reviews in one issue. These were definitely the days.

## The First Thousand

During the 1926 C.E.A. Conference at Brighton the KINE. published its 1,000th issue and provided the Industry with a remarkable printed parade of old-timers.

Those, of course, were what journalists now know as the Gay Twenties. It was the Jazz Age. Life was hectic, and screen stories concentrated on alcohol, high life, and petting parties.

The spirit of the age is well demonstrated by this quotation from a review by Lionel Collier. Reviewing "Out of the Storm," he wrote :—

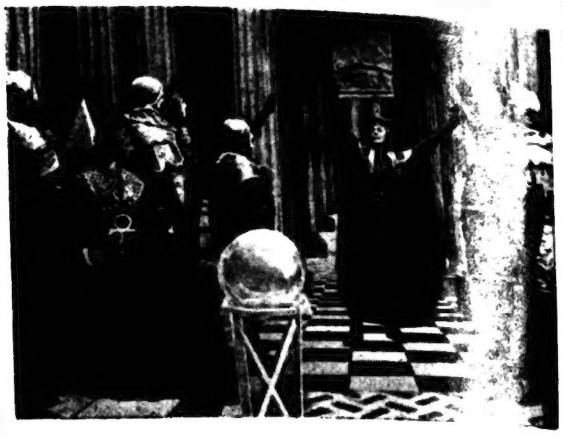
> "Here are mannequin parades. Here is a midnight bathe undertaken by a house party in their underclothes. The heroine goes further and is taken for a midnight drive in said underclothes—which is rather awkward from her virtue's point of view. For she is arrested for speeding and for knocking the man she is out with unconscious with her shoe-heel—rather a remarkable feat this. To sum up, the plot is distinctly feeble, but the dressing lavish, and the exhibitor who finds that the typical jazz story with fashion parades is appreciated by his audience will not be let down by this one."

This seems fair enough, and all things considered, is almost restrained.

Panties, looking rather coy and ashamed of themselves, were peeping through the ads in 1927, and it was an unusual film indeed which did not include one undress scene.

Censorship was having a rough time and the Quota was rearing its ugly head.

By the following year—1928—the Quota was the main topic at branch meetings, and one's chief impression on looking through the files is that the more things have changed in the film business the more they have remained precisely the same.



*Charles Hawtrey in "The Message fro[illegible]s"—U.K. Films, 1913—another still [illegible] the files of the KINE.*

IT was on February 23, 1928, that a torpedo exploded in the review pages of the KINE. Its name was "The Jazz Singer." We should be honest and admit that the torpedo went off like a wet squib. The picture was dismissed as being "especially good for Jewish areas" and pride of place that week was given to the silent "Constant Nymph." No one seemed aware that a miracle was about to happen.

On November 15, 1928, when the paper reviewed "The Singing Fool," the reviewer condescendingly admitted that it was the first worthwhile sound picture, but went out of his way to say, rather snootily, that he was criticising it as a talking film, not as a silent one! He was right, however, in saying that the picture would be a smash hit.

In such ways is history made.

But the confusion finished and before long details of sound systems were added automatically to review details. By May, 1930, the silent film looked like a sore thumb in the review lists.

The changeover to sound involved new stars, fallen goddesses, and new superlatives, but Leo, who had made the front page of the paper his own particular stamping ground, was able to announce himself as the joy of the show world with that forthrightness which has characterised his remarks ever since.

ALL this time, of course, films were booming. Indeed, if we are honest with ourselves, we are an Industry that has enjoyed at least its full and generous share of pros[illegible]ity.

In May, 1932, the KINE. bought [illegible] goodwill and copyright of the *Bioscope*, a sma[illegible]r cousin who was highly thought of in all [illegible]tions of the business.

Soon after the purchase of the *B[illegible]cope* the KINE. changed over to a large fo[illegible]t and a different layout.

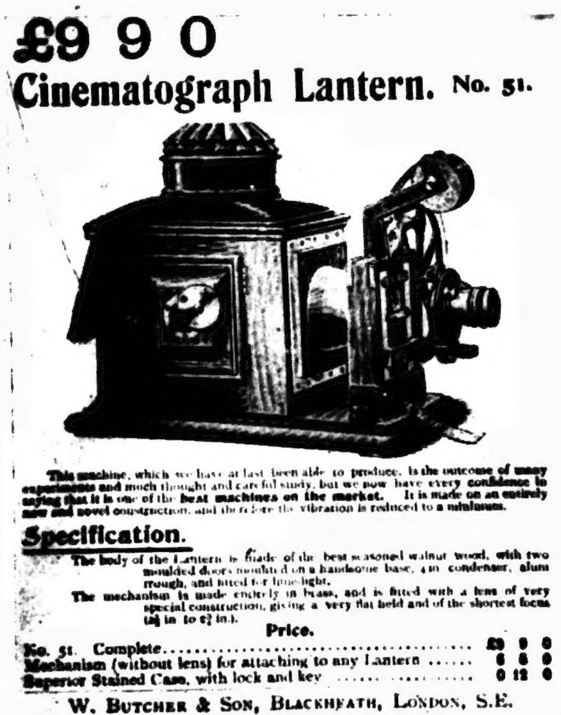
In its larger format and modern [illegible]pe—the size was cut down again at the b[illegible]ning of the war—the paper has continued [illegible] accustomed position on the film touchl[illegible]

To-day, in its 2,000th issue, we s[illegible]at it is concerned largely with the sam[illegible]oblems which worried it in the years o[illegible]g ago; with S.O., with licensing, with b[illegible]g bars, with home production, and so on, [illegible]d above all with Entertainment Tax. T[illegible] pattern of the Industry's internal anxiet[illegible] doesn't change much, but the Industry g[illegible]on. To-day, too, the oldest of film Trade [illegible]rs publishes a sales certificate. It sh[illegible] that it sells about 5,000 copies a week.

As there are fewer than that [illegible]mber of kinemas in the country it can cl[illegible]o have achieved what is virtually a satu[illegible] sale.

The old timers, on this poin[illegible]uld be contented.

C.C.



£9 9 0

Cinematograph Lantern. No. 51.

This machine, which we have at last been able to produce, is the outcome of many experiments and much thought and careful study, but we now have every confidence in saying that it is one of the best machines on the market. It is made on an entirely new and novel construction, and therefore the vibration is reduced to a minimum.

Specification.

The body of the Lantern is made of the best seasoned walnut wood, with two moulded doors mounted on a handsome base, 4 in. condenser, alum trough, and fitted for lime-light.

The mechanism is made entirely in brass, and is fitted with a lens of very special construction, giving a very flat field and of the shortest focus ([illegible] in. to [illegible] in.).

Price.

| | | | |
|---|---|---|---|
| No. 51. Complete | £9 | 9 | 0 |
| Mechanism (without lens) for attaching to any Lantern | 6 | 6 | 0 |
| Superior Stained Case, with lock and key | 0 | 12 | 0 |

W. BUTCHER & SON, BLACKHEATH, LONDON, S.E.

*A pioneer film advertisement—an announcement by Butcher's, dated approximately 1908*

# LET'S LOOK TO THE FUTURE THIS IS WHAT WE'LL READ in the 3,000th ISSUE

## –By ARTHUR RANK

**Still photography has made enormous progress: the modern work is unstrained and subtle. Contrast the ancient and modern examples on this page.**

TO-DAY this journal is rightly preoccupied with its 2,000th issue. Excellent. As far as I am concerned, it has been suggested that I might cast my mind forward to its 3,000th issue and visualise the shape of things to come.

I do so gladly. I have the utmost confidence in the future of British films!

The atmosphere of those days will, I believe, be one of co-operation, both nationally and internationally. We shall have passed out of the phase of narrow and bitter competition into a phase of activity dominated by the spirit summed up succinctly by Wendell Wilkie in the phrase "One World."

The old situation between Britain and Hollywood will be entirely changed. That change is now beginning.

It is alive in the great keenness of the creative workers of both industries to exchange ideas and methods.

Twenty-years ahead we shall see those industries working side by side, with the fullest collaboration, exchanging artists, technicians and writers freely, as though they were part of the same organisation. There will be competition, of course, but it will be different in spirit, arising from the desire of all concerned to make ever better films.

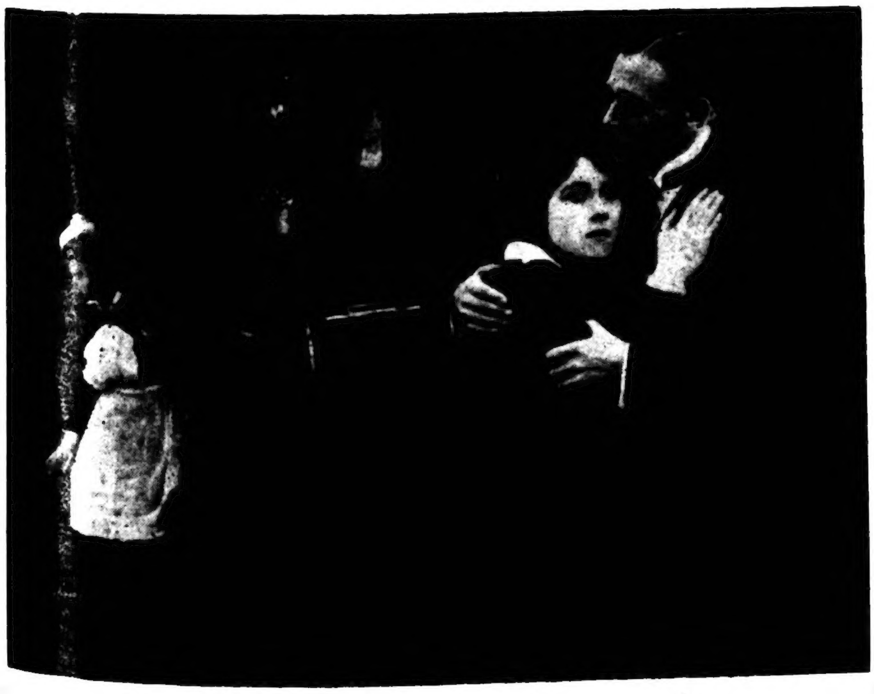
We shall not be saying "That's a fine British, or great American, film!" but "There's a fine film!"

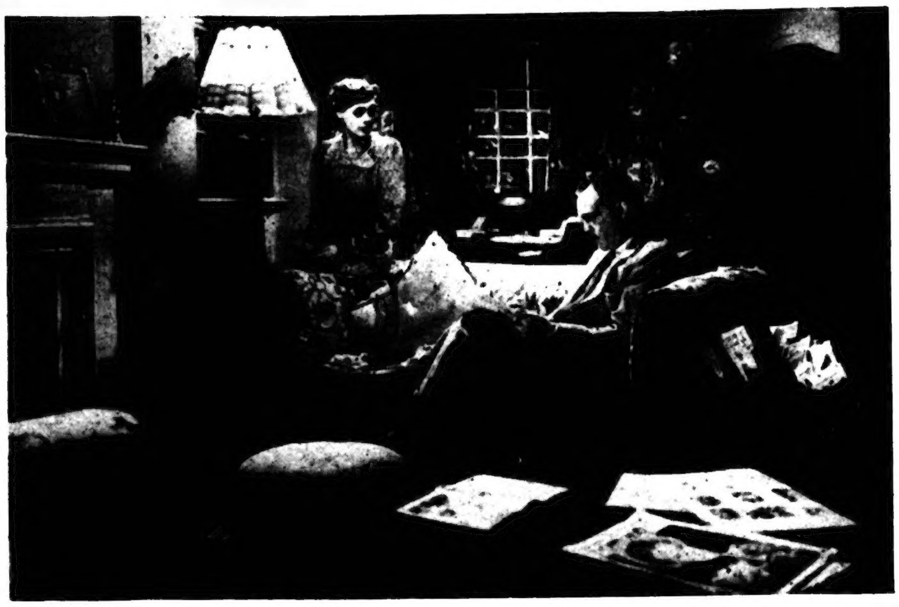
British film development will have followed broad creative lines, with the growth of new studios and new techniques. There will be a steady flow of first-class entertainment films.

There will be immeasurably increased production of documentary and factual films, a great increase of work in the cartoon field.

The parochial atmosphere will have entirely disappeared; we shall be thinking and working internationally.

*Still photography as it was: Stewart Rome and Alma Taylor in one of the early Hepworth productions*





*Still photography as it is: a scene from BRIEF ENCOUNTER, recently completed at Denham*

THE productions of my own organisations will definitely be international in spirit, but they will also show the British way of life in, I hope, the same way that the best American pictures now show the American way.

There will be many more really big stars—most of them are probably now still at school, but they will be discovered and developed by a star-building organisation more efficient and greater than has ever been seen in this country.

THE aim of the Rank organisation will be then, as it is to-day, to produce entertainment of integrity that will give happiness, so that people will leave the kinemas with a happier feeling than when they went in.

There will be no country in the world without a shop window for our productions, and this is especially true as regards the Colonies.

I THINK it is true to say that already our industry is changing rapidly from a speculative affair to a solid investment, and in 20 years' time I believe we shall have made the film business one of the country's major industries.

It is very likely that in 20 years KINE. correspondents will be visiting centres of production not yet in existence, and perhaps watching films being made in a great reservation established somewhere in the country with permanent locations of various kinds.

*They will certainly be getting a far better publicity service. We shall not mislead people in our public relations material, the keynote of which will be integrity.*

MY organisation will definitely maintain its great interest in children.

The production of children's films will be greatly increased, and we shall be sending all over the world films for children, dubbed with foreign languages which, as well as providing entertainment, will show the democratic way of life.

FACTUAL and documentary films will be appearing in far greater quantities and many of them will try to bring vividly to the screen the life and activities in our Colonies.

Newsreels will provide many more intimate interviews of great men of the day.

DURING the years to come a **central research department will** have given to the world—as well as to the British industry—many inventions and technical developments.

BUT the prime aim of films, as far as my organisation is concerned, will be, as it is now, to provide happy entertainment.

It's only propaganda to show the British way of life and to maintain in its productions the healthy spirit of democracy.

## Major R. P. BAKER,

### President of the K.R.S., says:—

# CONGRATULATIONS AND DON'T WORRY ABOUT TELEVISION!

I AM afraid I cannot claim to remember the first issue of the KINE. I was in short trousers when that memorable day occurred and had not yet interested myself in films.

I can, however, claim and, with some pride, to have read it regularly for over 20 years, and my familiarity with the paper has bred in me the very opposite of contempt for it.

What important years these have been in the still short life of the British film Industry and how admirably and objectively has the KINE. chronicled all the industry's vicissitudes!

The revolutionary discovery of sound and of colour processes occurred during this time; films acquired, too, a language of their own and a social significance which few of us who worked in the service of the Industry so long ago hardly dared to hope it would achieve.

The 2,000th issue of this paper appears while Britain and the world is still in the midst of the tragedy and hardships of these six unforgettable years the film Industry has, as it were, attained its majority.

Statesmen and soldiers have recognised its importance. Governments have protected its personnel, recognising them to have become as vital to a State at war as to a nation at peace.

National and international propaganda, technical and everyday life, instruction, entertainment and relaxation for soldiers, war workers and civilians—all these and more besides have been the film Industry's contribution to the war and to victory.

THE lot of a trade paper is not entirely to be envied. It depends for its existence on a small community of readers and advertisers. It requires courage and integrity when dependent on a small community to maintain an independence of policy and opinion.

This courage and integrity have been, I feel, displayed in a strong measure by the KINE. In its relationship to those who have supported it either as advertisers or subscribers, it has shown neither fear nor favour; but it has devoted itself whole-heartedly to the task of promoting the Industry within itself—to the task of disseminating useful information in an accurate and unbiased manner and to the task of giving exhibitors a genuine service in the exploitation of their films.

THE last particularly is a feature of the paper by which it has earned the gratitude not only of the exhibitors but of renters and producers. I have spoken earlier of the maturity reached by the film Industry—a maturity that is reflected not only in the standard of quality in film production both here and in America, but also in the general administration of the Industries on both sides of the Atlantic.

But showmanship remains the foundation on which the Industry has been built and the KINE. has wisely and usefully made the study of showmanship a vital part of its editorial services to its readers. It is this section that has caused the paper to be known as "The Manager's Bible," and the irreverence of the epithet may be forgiven for its proximity to the truth!

NOW that the war is over in Europe and promises well in the Far East, the film Industry will have to face up to its post-war problems. The normal peacetime forms of competition which we have not had to think about for years will be revived and, more than that, increased. There will be many channels of entertainment for the public to support and kinemas will have to look to their laurels.

Showmanship in its truest sense and at its best will be required to keep the popularity of films at the high level that they enjoy to-day, and the responsibility of the KINE. will be no mean one in this respect.

## G. H. SCARBOROUGH

### President of the C.E.A., says:—

# *SHOWMANSHIP IS THE FOUNDATION OF THE INDUSTRY*

I AM sure my congratulations to you on the occasion of t ,000th issue of the KINEMATOGRAPH WEEKLY will be endorsed by exhibitors throughout the country.

The efficiency with which the KINE. deals with news, film reports, showmanship and technical matters reflects considerable credit on everyone concerned.

Even in their most optimistic appreciation of the Industry it is doubtful if those who sponsored the first issue, 38 years ago, did at that time anticipate how rapidly the then very puny infant they set out to foster would grow.

Some may contend that the Industry has reached the adult stage, but I think not in so far as development is concerned. Producers and exhibitors have not failed to contribute their share towards progress by exploiting the results achieved by science and mechanics. Under the influence of science and mechanics he is a bold person who would prophesy the future method of presentation. However, two items can be mentioned.

I believe the time is not far distant when all feature, and most short films, will be presented in colour. In the early days of colour films many complaints were registered by patrons who complained of eye strain. Now, fortunately, due to the considerable progress made in colour processing one hears no such objection thereto. The super-critical may rest assured they have not yet seen finality in colour technique.

TELEVISION, at least in its application to the kinema, is a not so transparent a problem. *It is not yet on the doorstep of the kinema.* That it is around the corner I will not deny.

Its adaptation to the kinema is not yet satisfactorily solved by a long way. When this new medium is so developed the Trade will, as in the past, miss no opportunity to take advantage of all it offers

When sets are available in considerable numbers for use in the home we shall, most probably, experience a repetition of the competition brought about by radio some years ago. This will be an innovation which will gradually adjust itself.

In weather fine or foul the kinema offers entertainment requiring no physical effort on the part of patrons, and, further, there is no fear that "herd instinct" will die out—two important factors in our favour. Continued initiative on the part of the industry will ensure reasonable prosperity to us all.

INCIDENTALLY, the estate agents are again offering "favours" to the exhibiting end of the Industry. Only recently I have been offered two sites—"admirably suitable" and so on—in districts where kinemas are almost as numerous as are fleas on rooks.

Our section of the Industry is subject to licences, and so many other restrictions without the advantages afforded to at least one other licensed trade!

A modicum of regulation after an intelligent survey of district would be to the advantage of all concerned. Advantage to the public due to improved amenities one could afford to provide, as well as satisfactory payment to employees and a return on capital employed. This is not a plea on behalf of any exhibitor who prefers to sit back comfortably oblivious to progress. The old axiom will still apply—he either gets on or, eventually, gets pushed out.

I HAVE been thinking of the future whereas, Mr. Editor, you asked me for my early recollection of the kinema. My experience must be similar to many other exhibitors who entered the Industry in the comparatively early days, and I doubt if they excite much interest.

All I will say is that I commenced in the business on Monday, October 16, 1916, the "Complete Novice," and paid well for my early experience, since when I have no regrets and now look forward to the future with confidence.

# Percentage Booking System has Helped to Improve the Standard of Films

**Looking back over the history of the commercial kinema by far the greatest number of box-office winners have come from Hollywood, where the leading production companies have competed year after year for the outstanding winner**

### By SAM ECKMAN, JUN., Head of the M-G-M Organisation in Britain, Doyen of American Renters in London

OF course, I haven't been in circulation in this country for even half as long as the KINE.—and here I must take the opportunity of congratulating all those, both of to-day and yesterday, who have been responsible for the magnificent achievement of keeping the paper in the very forefront of trade journalism forty years—but I have been a resident of London for just on 18 years of peace and war, and have seen plenty of changes in that period.

Not all for the good, of course; but the great majority have been for the advancement of our Industry, the improvement of relations between the various sections, and, above all, the increase—even if gradual—of mutual understanding between the British and Amrican sides.

I always said that my arrival here was celebrated by the first Films Act, which became effective in 1928. This necessitated a completely changed method of distribution.

Previously, block booking had prevailed, meaning that many sections of the country were completely booked ahead for a year or longer.

The revised method of booking was a great step forward, and materially assisted the progress of the Industry. Films, being sold individually instead of collectively, were marketed more on their merits than had been possible before. This, in turn, made it possible to ascertain public reaction to a much greater extent. And producers—probably for the first time—had a sure guide to the type of product that proved popular with the public, and the type that did not.

Not very long after this radical change in the distribution of films occurred, another more revolutionary step was taken: the change-over from silence to sound. Of course—as always when a new era is about to begin—violent differences of opinion occurred between the respective advocates of talkies and non-talkies. But, as always, the voice of the public was the voice of decision; and very soon silent films only appeared on the screens of cinemas where sound equipment was not yet available.

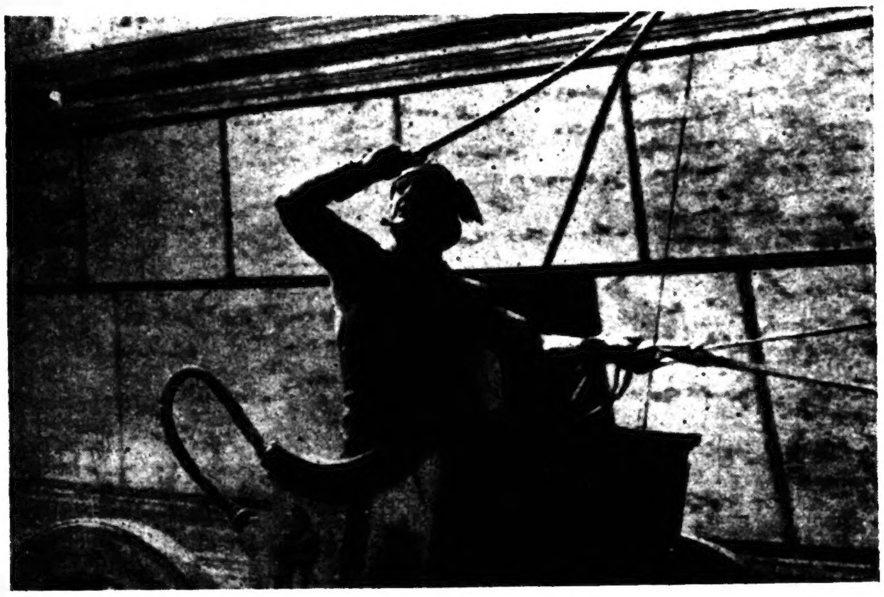
WHEN the screen found a tongue, another drastic change took place in the marketing of films. In the silent era most pictures, whether sold collectively or individually, were on a fixed price basis —which, by the way, was really a case of swopping horses in mid-stream with both traders blindfolded and all four hands manacled!

The exhibitor, on the one hand, knew very little about the potentialities of the films he was purchasing, and the distributor, on the other, knew next to nothing about the money capacity of the kinema to which his product was being sold. There were very occasional exceptions to the fixed rental system, as in the case of " Ben Hur," but not enough to upset the general rule.

## New and Untried

TALKIES being new and untried, with the possibilities unknown to both buyers and sellers, automatically produced a percentage system. This was generally accepted by both sides, probably because of the resemblance between the sound film and the stage play, which had always gone to theatres on a percentage basis.

I am convinced that the percentage system has helped film progress to an inestimable extent. It made it possible for the worthwhile picture to get its due reward, and for the poor one to suffer its just consequences. Producers for the first time had an adequate knowledge of the public's likes and dislikes, with the automatic result that pictures became on the whole better and better. So that to-day there are, on both sides of the Atlantic, more companies making more good films than ever before.



*The late Francis X. Bushman in the spectacular BEN HUR, last of the big M-G-M silent films, which was still going its rounds when Sam Eckman, jun., author of this article, first came to Britain*

I gladly admit that the old flat rate system served its purpose at the time it existed. Though films—as is generally admitted—were underbought, nevertheless it was the extraordinary profits made by those films which enabled exhibitors to build many of the fine kinemas worthy of housing the better films now being made.

SINCE the advent of sound there has not been any equally revolutionary step. True, colour—though not new—has become more prevalent and of higher quality. And colour is a star to-day. But only if the film possesses the necessary merit. Gorgeous colour can no more save an otherwise poor film than can a big star.

Just one thing that has happened during the past few years is, in my personal opinion, on the debit side of the balance sheet. With no desire to enter into film politics, and, looking at the matter as objectively as possible, I do not think that centralised control of very large groups of kinemas through the creation of vast circuits has been a forward step.

Beyond a certain size circuits become unwieldy, no matter how well managed.

Nation-wide systems of operation must necessarily be adopted, despite the fact that, for example, while proving suitable in the North, they may not prove equally suitable in the South.

Moreover, the personal touch—contact between management and public—is largely lost; and no institutional policy, however praiseworthy in itself, can possibly take the place of that contact.

I THINK that in time the controllers of very large circuits will find it feasible and advantageous to break them down into more manageable, more autonomous groups, so that individuals—though they still be subordinates—will have a larger voice in the management of reasonably-sized units, as against the present system of area supervisors, who, in the main, take their instructions from a central office.

There are many other factors, great and small, which have left their mark and impress on the film Industry in my time in London; but within a limit of about 1,000 words—not even in as many numbers as you have published!—I cannot touch upon them all.

I should like to conclude, however, by paying tribute to the supremely important part the international film Industry, which in the main has meant the British and American branches of that Industry, has played in winning both the European and Japanese wars.

Not only have magnificent propaganda and instruction, both direct and indirect, been passed on to the world by motion pictures; but hundreds of millions of people have found their greatest recreation and solace, during what have been probably the most anxious years of their lives, on the kinema screen.

# I Started a Paper all about Talkies in 1903—and it was a Hit!

## By E. T. HERON, founder of the KINE.

IT is nearly 40 years ago since the KINE. was born, but it had been coming to life, gradually, for some years before that; in fact, back in 1903, I had started a new paper called *Talking Machine News*.

This journal was successful from the start, and after a time I added to it a two-page supplement entitled the *Cinematograph Chronicle*.

I was induced to take this step because I was keenly aware that in the activities of Pathé and Edison the motion picture Industry was being born.

In 1905 I purchased the *Optical Lantern Journal* from its editor, Theodore Brown, and continued its publication under the title of the *Optical Lantern and Cinematograph Journal*.

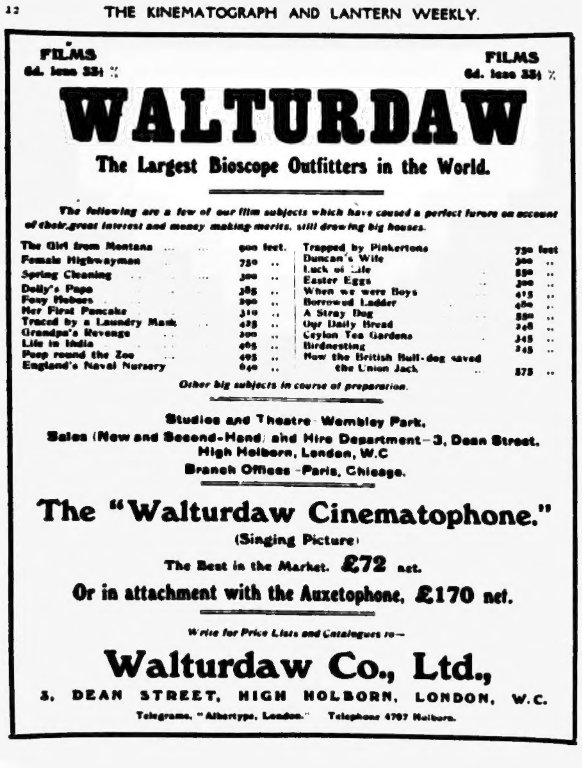
By this time the motion picture Industry was a thriving and somewhat uproarious infant, growing larger, stronger and more venturesome with the months.

We found it difficult in these days of violent and spasmodic growth to keep abreast with the news. The leading figures of the days were jealous of their "Trade secrets," and their rivalry did not induce them to talk freely to the Press.

Looking back, I recall many once well-known names which are now only memories to those of us who can look back with affection to those highly interesting days.

There were Macguire and Baucus, who formed the Warwick Trading Company and were the first to run the Kinetoscope, in 1904. There was Charles Urban, an unusual blend of the practical business man and the visionary, who did so much to make known the possibilities of the moving picture. He first worked for Macguire and Baucus, but later left them to form the Charles Urban Trading Company.

*Walturdaw advertised in the first issue of the "Kine." The company, one of the leading technichal houses in the industry, still advertises to-day!*



12 THE KINEMATOGRAPH AND LANTERN WEEKLY.

FILMS 6d. less 33⅓ %

FILMS 6d. less 33⅓ %

**WALTURDAW**

**The Largest Bioscope Outfitters in the World.**

*The following are a few of our film subjects which have caused a perfect furore on account of their great interest and money making merits, still drawing big houses.*

| | | | |
|---|---|---|---|
| The Girl from Montana | 600 feet. | Trapped by Pinkertons | 750 feet |
| Female Highwayman | 750 " | Duncan's Wife | 300 " |
| Spring Cleaning | 300 " | Luck of Life | 550 " |
| Dolly's Papa | 385 " | Easter Eggs | 300 " |
| Foxy Hobos | 290 " | When we were Boys | 415 " |
| Her First Pancake | 310 " | Borrowed Ladder | 480 " |
| Traced by a Laundry Mark | 435 " | A Stray Dog | 550 " |
| Grandpa's Revenge | 200 " | Our Daily Bread | 248 " |
| Life in India | 405 " | Ceylon Tea Gardens | 345 " |
| Peep round the Zoo | 405 " | Birdnesting | 345 " |
| England's Naval Nursery | 640 " | How the British Bull-dog saved the Union Jack | 575 " |

*Other big subjects in course of preparation.*

Studios and Theatre Wembley Park.
Sales (New and Second-Hand) and Hire Department—3, Dean Street, High Holborn, London, W.C.
Branch Offices—Paris, Chicago.

**The "Walturdaw Cinematophone."**
(Singing Picture)
The Best in the Market. **£72** net.
**Or in attachment with the Auxetophone, £170 net.**

*Write for Price Lists and Catalogues to—*

**Walturdaw Co., Ltd.,**
3, DEAN STREET, HIGH HOLBORN, LONDON, W.C.
Telegrams, "Albertype, London." Telephone 4707 Holborn.

Urban was a stimulating fellow to interview. He was always cheery and hospitable, and, if he did not give away much of his own business, he would tell you, with much relish, what he thought of other members of the Trade.

Others whom I had to cultivate for news and views were Pathé Frères, Hepworth, Paul, Gaumont, Cricks and Sharp, Walturdaw, Beard, and one or two more. They did not particularly desire a Trade paper, and certainly showed no eagerness to advertise in mine. But for all that the paper flourished, and I made many friends in the booming Trade.

The *Optical Lantern* and *Kinematograph Journal* was able to play an active part in the development of the Industry, and even to exert some influence over prevailing conditions.

WE published, I remember, a series of cartoons dealing with the cost of films—what agitation there was when it was reduced from 6d. to 5d. per foot!—and also with the escapades of untrained operators.

It was through the agitation of our paper that the operators finally banded themselves together, so that the authorities and the public, who were becoming alarmed at the number of film fires, could feel more secure.

Fireproof projectors, experiments with non-flam films and other inventions were first brought to notice through our pages. I recall that while in Paris, looking over the early French film Industry, I was shown some non-flam film developed by Lumiere, and was invited by him to apply a match to it, which I did, with some trepidation, and much resulting smoke, though no flame.

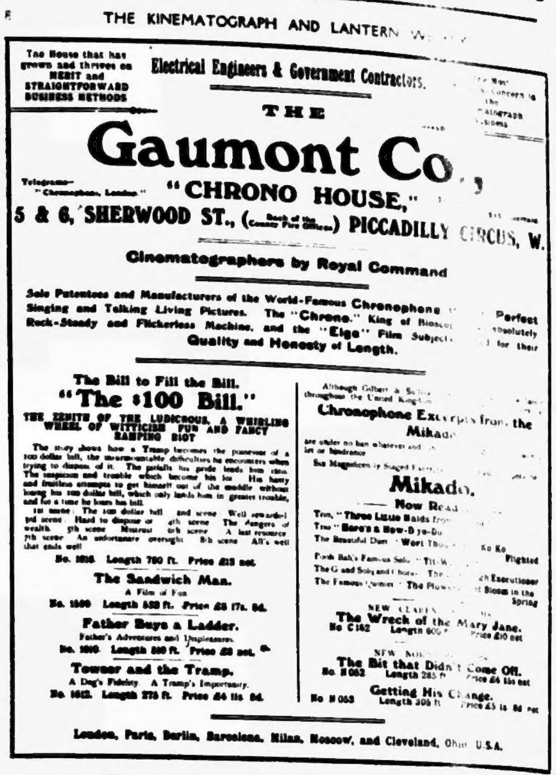
You may have noticed that in the title of my journal, when I referred to it above, the "K" in the spelling of kinematograph, which we had formerly spelt "cinematograph."

When the alternative spellings had arisen we went to considerable lengths, consulting learned men and even the British Museum, to determine which method was the more correct. *On the collected evidence we eventually settled upon the Greek "kine." And so it has been ever since.*

In May, 1907, the first issue of the KINE. appeared, although it was then known as the *Kinematograph and Lantern Weekly*, since considerable interest still remained in the magic lantern. The first issue, published on May 16, consisted of only 16 pages, but it was a paying concern right from the start.

It made great strides in circulation, advertising and, naturally, profits, until it reached a size of 240 pages and had a circulation of 13,000 copies, reaching readers in all parts of the world.

Eventually, the difficulty of obtaining paper became almost insurmountable, and the property was sold to Odhams Press for £30,000. The negotiations were carried out in the happiest possible manner, and so the KINE. passed to its present owners.



THE KINEMATOGRAPH AND LANTERN

The House that has grown and thrives on MERIT and STRAIGHTFORWARD BUSINESS METHODS

Electrical Engineers & Government Contractors.

THE

**Gaumont Co.,**

Telegrams—"Chronophone, London."

**"CHRONO HOUSE,"**

**5 & 6, SHERWOOD ST., (Back of the County Fire Office) PICCADILLY CIRCUS, W.**

**Cinematographers by Royal Command**

Sole Patentees and Manufacturers of the World-Famous Chronophone [illegible] Singing and Talking Living Pictures. The "Chrono." King of [illegible] Perfect Rock-Steady and Flickerless Machine, and the "Elge" Film Subject [illegible] absolutely [illegible] for their Quality and Honesty of Length.

The Bill to Fill the Bill.
**"The $100 Bill."**
THE ZENITH OF THE LUDICROUS, A WHIRLING WHEEL OF WITTICISM FUN AND FANCY RAMPING RIOT
No. 1616. Length 780 ft. Price £13 net.

**The Sandwich Man.**
A Film of Fun
No. 1599 Length 552 ft. Price £8 17s. 6d.

**Father Buys a Ladder.**
Father's Adventures and Unpleasantness.
No. 1610. Length 240 ft. Price £3 net.

**Towser and the Tramp.**
A Dog's Fidelity. A Tramp's Importunity.
No. 1612. Length 275 ft. Price £4 11s. 6d.

**Chronophone Excerpts from the Mikado**

**Mikado.**
Now Ready

**The Wreck of the Mary Jane.**
No C162 Length 600 [illegible] Price £10 net

**The Bit that Didn't Come Off.**
No. H052 Length 285 ft Price £4 [illegible]

**Getting His Change.**
No. H053 Length 305 ft Price £5 [illegible]

London, Paris, Berlin, Barcelona, Milan, Moscow, and Cleveland, Ohio U.S.A.

*This Gaumont Co. advertisement in the first issue of the "Kine" was advertising sound extracts from the "Mikado" and a 780-ft. comedy for £13!*

AT the age of 78, when I have long since ceased to be connected with the film business, I look back a little nostalgically to those busy, varied and always interesting days, and memories come crowding into my mind.

I remember how I met the great Edison, who gave me an autographed photograph inscribed "to my good friend E. T. Heron." When I pointed out that it was the first time that he had met me, he replied that he knew the KINE. well and had always found it a good friend!

I remember well early experiments with colour films and sound pictures. Cricks, who was running the Educational and Religious Films Company, was interested in colour and showed me some early experiments; so did Blake, now one of Kodak's most important executives. And in France Pathé showed me some really beautiful colour films that were entirely hand tinted, the work being carried out by a large staff of girls at low rates of pay.

NEARER home. I introduced Charles Urban to Dr. Distin Maddick. Together they made the Scala Theatre a success with their showing of Queen Victoria's Jubilee in Kinemacolour. I shared in the excellent results for my suggestion of the Scala as a suitable thea[illegible].

Then, too, I remember delightful old T. J. West, who offered me a trip to Aust[illegible]lia, "To see what a picture theatre should really be, my boy." Brooke Wilkinson, who became and still is, the mainstay of the censor; Dr. R. Jupp, one of the pioneers of th[illegible] circuit; Burton Holmes, whose travelogues [illegible] a great deal to help the scientific and [illegible]ational aspect of films.

Then there was Cecil Hepworth, [illegible] entertained me once or twice at Walton-[illegible]Thames and held my interest with his origin[illegible] conceptions of apparatus and producti[illegible]; Will Barker, pugnacious and dynamic; A[illegible] Bromhead, rather chilly but inform[illegible]ve on occasions. And again, Charles Urban, [illegible] whose projection room I once spent 12 ho[illegible] assisting him to edit films of the great D[illegible]r.

These were some of the men whos[illegible]tivities enlivened the pages of the first KI[illegible], and its predecessors. To me they are [illegible] dear memories: to the world at large the[illegible] are part of the history of an Industry, who[illegible] story the KINE. still continues, with the sam[illegible] spirit as of old, to chronicle.

F. W. BAKER & JOHN E. BLAKELEY *present*

# FRANK RANDLE *in*

# "HOME SWEET HOME"

*Introducing as Guest Artistes*

## RAWICZ *and* LANDAUER

THE WORLD FAMOUS
DUO-PIANISTS

**Box-office sitter for provincial and industrial halls.**
Kine. Weekly

BUTCHER'S
Mancunian
PRODUCTION

*DIRECTED BY* JOHN E. BLAKELEY

W BAKER & JOHN E BLAKELEY *presen*

# FRANK RA

# "HOME SWEET HOME"

*with*

NICOLETTE ROEG
TONY PENDRELL · H.F. MALTBY
HILDA BAYLEY · CECIL FREDERICK
STAN LITTLE · DONOVAN & BYL
ARNLEY & GLORIA · BUNTY MEADOWS

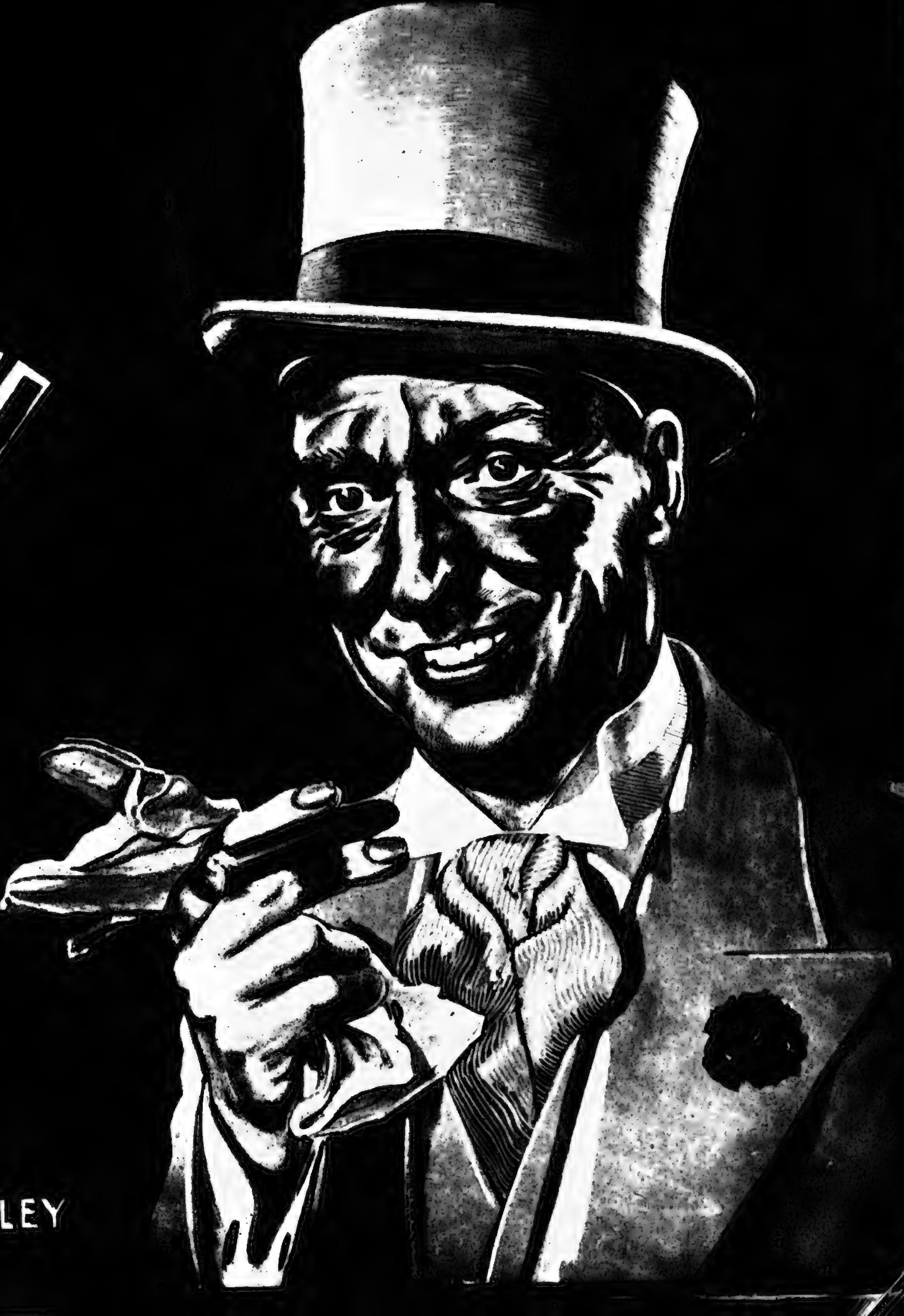
*Introducing as Guest Artistes* **RAWICZ** *and* **LANDAUER**
THE WORLDS FAMOUS DUO PIANISTS

BUTCHER Mancunian PRODUCTION

*directed by* JOHN E.BL

# RANDLE

# I
# IE"



by JOHN E. BLAKELEY

# CAST and CREDITS

| | |
|---|---|
| **FRANK RANDLE** | Himself |
| NICOLETTE ROEG | Jacqueline Chantry |
| TONY PENDRELL | Eric Wright |
| H. F. MALTBY | Col. Wright |
| HILDA BAYLEY | Mrs. Wright |
| CECIL FREDERICK | Webster |
| STAN LITTLE | Young Herbert |
| DONOVAN and BYL<br>ARNLEY and GLORIA | Col. Wright's Employees |
| BUNTY MEADOWS | Night Club Hostess |
| GERARD KEMPINSKI | Pagoli |
| GEORGE MERRITT | Dr. Handy |
| HOWARD DOUGLAS | The Butler |
| IRIS VANDELEUR | Mrs. Jones |
| ESME LEWIS | Mrs. Luck |
| VINCENT HOLMAN | The Parson |
| LILY LAPIDUS | The Welfare Worker |
| BEN WILLIAMS | The Reporter |
| MAX MELFORD | Policeman |

*INTRODUCING AS GUEST ARTISTES*

## RAWICZ and LANDAUER

The World Famous Duo-Pianists

*SOLOIST HELEN HILL*

| | |
|---|---|
| *Story and Scenario* | Roney Parsons and Anthony Toner |
| *Photography* | Geoffrey Faithfull |
| *Art Director* | Jim Carter |
| *Editor* | V. Sagovsky |
| *Production Manager* | E. S. Laurie |
| *Recordists* | G. Burgess and L. Clark |
| *Camera Work* | A. Mason |
| *Assistant Director* | Don Weeks |
| *Musical Director* | Percival Mackey |
| *Comedy Sequences* | Arthur Mertz |

A BUTCHER-MANCUNIAN PRODUCTION

*Made at*

RIVERSIDE STUDIOS, LONDON, ENGLAND

*Directed by*

**JOHN E. BLAKELEY**

---

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LANCASHIRE, CHESHIRE AND NORTH WALES

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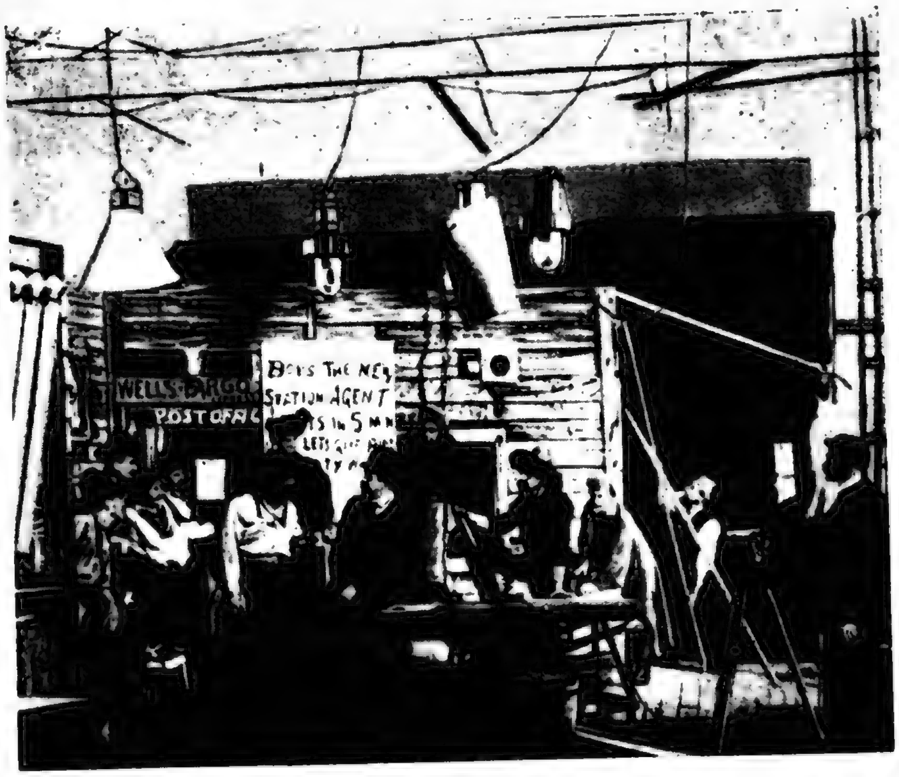
# THOSE WERE THE DAYS WHEN YOU COULD BE AN OWNER ON £50 CAPITAL AND A FEW GOOD IDEAS



This picture of a Western set at the Vitagraph American studios which appeared in the "Optical Lantern" in 1906 is one of the earliest production stills.

### BY THOS. FRANCE, SECRETARY OF THE CINEMA VETERANS, 1903

I HAVE been asked to look back into the past to recall the vital early days of the kinema and some of the great personalities who were the pioneers of our Industry. To do so I glance through the register of the Cinema Veterans (1903) and what memories come thronging back as I see the names written there!

Those were the carefree days of wholehearted showmanship, when there were no controls and no restrictions, when a man could start up in the entertainment business for a matter of £50, as G. P. Fenton and I did at Carlisle. We rented a hall for £2 a week and a projector for £1, beginning the evening's show with "The Life of Christ" and interspersing the films with music and competitions.

Fenton had a flair for competitions, the old-time equivalent of modern exploitation stunts. He would make a competition out of anything, from a pig-catching contest to lucky photographs.

The photographs were taken during the day at seaside resorts, and in the evening exhibited on the screen at the theatre.

If you happened to be in the theatre and your picture was thrown on the screen, you won a prize of five shillings. The odds were very considerable against that happening, and we showmen felt we had had an unlucky week if we had to pay out two pounds. But the stunt brought people in.

Sometimes we used to go out with cameras ourselves, generally without any film, just to create interest, but I was caught once when a fellow pointed out that I was holding the camera upside down . . .

I remember coming to London with Sidney Bacon. With a capital of under a thousand pounds and a zest for showmanship we were ready to conquer the world.

WE opened .the first hall in Kingston. There had been many kinema fire scares around that time, and the local authorities demanded that we install a fireproof curtain.

Eventually we had to give a demonstration on the stage, so that the representatives of the council could stand in front of the rays from the projector and feel for themselves that they would not burn!

A robust showman of the very early days was A. D. Thomas, of the Synod Hall, Edinburgh, whose show, "Edison's Pictures," was very popular. When Edward VII visited the city Thomas, with A. C. Bromhead as photographer, determined to get a film of his arrival at the station.

When the King arrived, before the Lord Provost could greet him, Thomas sprang forward, seized the King by the hand and said, "Welcome to Edinburgh, Your Majesty."

That afternoon he plastered Edinburgh with bills inviting the public to come to the Synod that evening to see A. D. Thomas shaking hands with the King!

THE resource of these old showmen was unfailing. Once, when G. P. Fenton was bent upon filming a Mayoral procession at Gateshead, and had advertised the screening of the picture the next evening, his cameraman failed to turn up.

Undaunted, Fenton rigged up a box with an eyeglass for a lens and a handle attached and solemnly went through the motions of filming.

The next evening he announced that poor light had made the film too weak to be shown but he would make up for the audience's disappointment by filming workers leaving the local railway sheds. By this time his photographer had arrived, and he was able to keep his promise!

Glancing through our Veterans' register I see so many names that recall stories of past adventures and achievements. But I have space to mention only a few.

There is Will Barker, for instance, who is still fit and well. He was the first man to show a film with the great Sarah Bernhardt, the first to show the Grand National, which he filmed himself and developed in the train, so that he was able to show it in London the same evening!

They're not much faster than that in these days of powerful organisation and aircraft transport.

There is Arthur Gale, also still going strong, who opened the first kinema in London, on a site opposite Liverpool Street station. There is Sir William Jury, who founded Glebelands, and had the pleasure of knowing that several of his old comrades spent their declining years happily there before he himself passed on.

Robert W. Paul, technical pioneer of kinematography, used to tell some amusing stories of his early days. One of his favourites was about a Spaniard who, having bought a Paul projector and being too impatient to learn how to operate it, ruined his first show and had knives thrown at him from the audience.

ONE of the most charming of all the old-timers was Waller Jeffs, who died in 1941, at the age of eighty, still active in the Trade as manager of the Stratford-on-Avon Picture House, where he had been for many years.

In 1901 Jeffs, the son of a surgeon, was press representative for the Thomas A. Edison Talking Pictures Co. He used to lecture while the films, which had no captions, were being shown.

He was such a resourceful story-teller that he was quite a star on his own account.

These shows were successfully toured in the Midlands and the North of England, but later Jeffs went to Birmingham, where he introduced the best educational films of the time, such as "A Trip Through the Nile" and "Making the Panama Canal." The films, thanks to Jeff's personality, were a big hit.

Later Jeff joined Irving Bosco in a happy association that eventually took him to Stratford-on-Avon, where he spent the remainder of his life—a real advertisement for the kinema.

BOSCO himself is still alive and is this year's president of the Veterans. His circuses were famous attractions long before films were invented, but, astute showman that he was, as soon as they did arrive he was putting them on as special attractions at his circuses.

James Henderson, of Stockton, was the man from whom most of the early north of England showmen hired their projectors and other apparatus. The rates were extremely low. I have already said that Fenton and I used to pay £1 for a projector.

Henderson is still in business, and has a collection of apparatus and other items of great interest in the history of the kinema, it must be almost priceless.

Ernie Blake, now managing director of Kodak, began his career in the film Industry by touring barns and mission halls in association with his brother. He started in 1897. He and his brother had a capital of £15, and their first show raised £8.

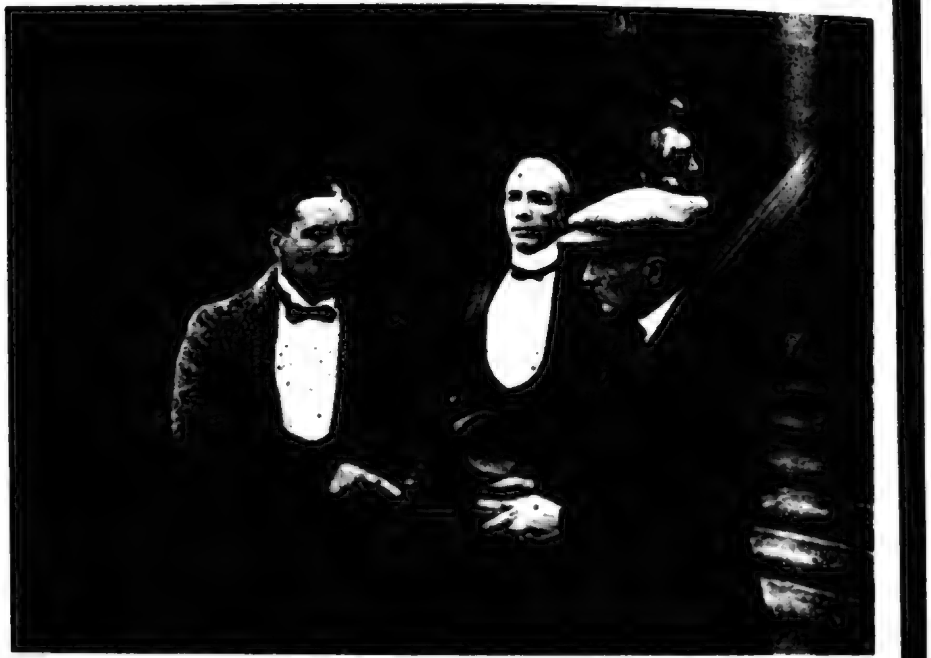
Every member of the Cinema Veterans deserves mention in an article like this, which is obviously impossible. I will conclude by saying that many of these men were building up a thriving Industry before the Americans began to show films. In fact, the first pictures shown in America were hired from this country and were the work of our pioneers.

By P. L. MANNOCK

Studio Correspondent of the KINE. Film Critic of the "Daily Herald" and pioneer Scenario Editor

# Came the Dawn—Looking Back on 25 Years in Studios

One of the few surviving stills from Clive Brook's first starring film, "Trent's Last Case," typical example of immediate post-war British film production. It was made by Broadwest Productions at Walthamstow and released by the old Walturdaw company



ONCE you admit you are an old-timer, in this as in other industries, there is the risk of being pensioned off; and before writing a syllable of reminiscence I had to persuade the Editor of the KINE. to indemnify me against being packed off to Brinsworth right away.

I make no claim to be a veteran, never having owned a Zoetrope, turned the handle at a fairground, or worked as an extra in "Sixty Years a Queen." But I have had three-pennorth in the Hale's Tours, with its rocking auditorium, in Hammersmith Broadway in 1907. That same year I saw my friend Lawson Butt as Moriarty in a touring "Sherlock Holmes" at the Coronet, Notting Hill, in which Billy the page was played by a youth named Charles Chaplin, for whom it was a fill-in between Karno dates.

I WAS a fanatical filmgoer in the days of Pearl White, Max Linder, John Bunny and Maurice Costello—Alfred Hitchcock told me last month he employed Costello as an extra this year—and often went twice or three times a day to halls run by Montague Pyke and others.

Some of them bore the legend: "Ladies Specially Invited"; some gave a free cup of tea in the afternoons.

One North London hall admitted children to penny matinees, including a bag of sweets!

When I entered Wardour Street at the then magnificent salary of £4 a week I met an old friend on my very first visit to the Broadwest studios at Walthamstow. This was Ronald Colman, who had been in an Isle of Wight concert party. We had dodged Zeppelins in 1917, and he had quit al fresco for the West End to get more than £6 a week.

MY main job was telescoping three or four Turf stories into one scenario, and I soon realised "All is Nat Gould that Glitters"; but I also drafted thousands of sub-titles, to be decoratively written on black cards.

Hitchcock, by the way, did this kind of glorified sign-writing when I first met him at the Paramount Islington studios. Sub-titles often took up 30 per cent. of the film's footage.

One of my first scenarios (pretty terrible, if you must know) was a version of "Trent's Last Case," which gave its first lead to a modest ex-journalist named Clive Brook; and I had quite a row with a young fellow called Herbert Wilcox over my script of "The Wonderful Story."

Few who visit the awe-inspiring vastnesses of Denham these days have any notion of the happy-go-lucky early times of British productions. Hepworth would send a little unit out to make a one-reel comedy in a single afternoon. Studio lighting, purple Cooper-Hewitts, had to be reinforced by sunshine through the glass roof, and the company would all play pontoon until the clouds passed. Bosses like I. B. Davidson would carve the lunch joint for everybody, including the ex-boxer and Bagdad provost-marshal, Victor McLaglen.

CROWD artistes (I often see survivors of the 1908-20 days) were a long time getting the standard guinea a day. In the slang of A. E. Coleby, it often was "three half-a-casos, strike me, stand-at, and pig's"—7s. 6d., bread-and-cheese and beer." A vast rabble of 100, on location at Harefield for Tom Bentley's "Barnaby Rudge," went on strike for an extra shilling, which was refused. They advanced threateningly and noisily—and the camera secured the most lifelike Gordon Riot that could be wished for.

NATIVE production, looked at from to-day's standpoint, was, no doubt, pathetic.

**Yet I stoutly maintain that there was a matey, family atmosphere about it which no longer exists.**

We thought we were wonderful, and perhaps we were, considering that one studio at Esher was so small that a full shot could only be realised by having the Debrie camera outside in the garden, and shooting through a window.

TALKIES? Dreamed of, yes, but not much more. Hepworth synchronised projection with gramophone records. And Arthur Backner (later with Gus Granger) used to go round with his sister Connie, carrying on dialogue in the orchestra pit to fit their images to a one-reel comedy on the screen.

Newsreels were on their toes even then, I saw George V's coronation and the Sidney Street battle on suburban screens the same evening—and who bothered if it was last year's Grand National or not?

Some friends of mine become showmen about 1912, but had bad luck when one of their managers "milked the till" and opened a rival hall opposite on the proceeds.

They were refused a site in Fulham because the landlord assured them that picture palaces were "finished"; but I helped them pick programmes from their open-market suppliers in Cecil Court, Charing Cross Road, where the odour of celluloid was stifling.

There were outright sales then, and I believe the C.E.A. once passed a resolution against the iniquitous innovation of renting.

THE bottom fell out of British studios around 1923, when not a foot of film was being made except topicals. Needy players rallied in the old Kinema Club, where the Arts Theatre now stands.

The sausage-system of Cricklewood did not foster public favour, and the Quota followed the British film lunch, when the Prince of Wales and Ramsay MacDonald fanned the flame.

BY that time I had become a newspaper man in sheer self-defence; and from then on saw every film in the making, met every visiting Hollywood star and mogul, sat through miles of unspoolings day and night.

There was routine, but there was hospitality, jamborees, and trips to the Continent.

High-spot of these was to Berlin in 1932. We travelled in the Kaiser's royal train from the Hook, had a luxury suite each at the Adlon, and gargantuan meals at Ufa's expense were Pomm[illegible] The Anglo-German film that was the excuse, however, was never shown to the critics.

YES, things have moved. I have seen well over 6,000 feature films in my time, and am still, according to my friends, comparatively sane.

My association with the KINE. is the backcloth of a vast panoramic foreground of recollection. Of solid enterprises, of bursting bubbles. Of personalities of the old days: G. F. Sexton, Holt White [illegible] Marble Arch "Robbie," George Atkinson, Jimmy Forsyth managing the Shaftesbury Pavilion, and Louis Levy devising music-cue sheets; Castleton Knight kidnapping Chaplin; Doug Fairbanks at breakfast; Julius Hagen and his cigars; Mervyn McPherson's all-night Empire parties; Leila Stewart, Billie Bristow, John Cabourn [illegible] the "Bioscope"; D. W. Griffith, Joe Grossman, Sidney Jay, Bill Blake, Horace Judge. They weren't bad days and they give me a sense of proportion when I look round at the far more stabilised Industry of 1945, when the one-time "Kinematograph and Lantern Weekly" like Time itself, still marches on.

THE HISTORY OF BRITISH FILM FINANCE

# First Obscurity, then a Boom then a Panic—then Rank Took Over

By V. J. BURTT, City Editor of the KINE.

Producing a silent picture. Remember the musician who played the fiddle to help provide the right atmosphere? This production still was taken during the making of "A Woman Redeemed" (Stoll) with Sinclair Hill directing Joan Lockton and Brian Aherne.

THE history of British film finance is a difficult subject. It started and grew up casually, it kept no records, it produced no statistics. The man who comes along now and tries to fit the jigsaw together finds that many of the pieces are missing.

One fact emerges at once.

The British Industry is still financed in a haphazard fashion by individual groups and persons just as it always has been.

Even the great exhibition combines with a big public following of shareholders are actually controlled by individuals and groups of wealthy financiers, with the American interests all the time trying to keep both feet in the doorway.

But to start at the beginning. The first British films cost £25 to make. So that it can be regarded as the initial capital of an Industry which has, in less than half a century, expanded to over £200,000,000.

It is difficult to sectionalise capitalisation between production, distribution and exhibition.

But several experts agree that £10,000,000 would be a fair estimate for the average sum invested in production and distribution respectively, leaving the balance of £180,000,000 in exhibition and property assets.

Here are the total assets of the main public concerns representing approximately one-third of the total seating capacity.

| | |
|---|---|
| Associated British Picture Corp. | £21,846,974 |
| Associated Prov. Picture Houses | 2,539,773 |
| Capital and Provincial News | 197,321 |
| Cinema-Television | 584,016 |
| Gaumont-British Picture Corp | 13,000,000 |
| General Theatre Corp. | 3,342,601 |
| Madame Tussauds | 618,539 |
| Moss' Empires | 8,821,132 |
| Odeon Theatres | 20,265,444 |
| Provincial Cinematograph Theatres | 9,206,892 |
| Stoll Theatres | 2,225,681 |
| Twentieth Century Cinemas | 339,208 |
| Union Cinemas | 5,677,619 |

The total of these assets is about £80,000,000, leaving £100,000,000 for the smaller independent exhibitors distributed throughout the country who own 3,689 of the 4,750 kinemas of all kinds.

This is good going for an Industry which started off without a hall of its own about 48 years ago.

## Pioneer "Hepwicks"

Now let us follow the growth of this lusty infant for the Industry is still an infant, for all its apparent sophistication.

In 1897, when the first "movie" magic lantern slide had been shown, Cecil M. Hepworth, who saw it, doubted whether the newfangled flickering magic lantern moving picture would ever have any commercial value.

Nevertheless, in 1898 he became a pioneer and was probably among the earliest British producers, if not the first, of the original 50 films which were sold outright at the rate of 4d. per foot.

You can work out for yourself how many prints would have to be sold to get the £25 cost back, or to make a profit.

Hepworth's first company was called "Hepwicks." It had a capital of a few hundreds. It operated from the studios at Walton-on-Thames, now known as Nettlefolds.

"Rescued by Rover" was an early box-office winner of these 4d. per foot films.

In a series it showed the noble rescuing adventures of one of Mr. Hepworth's own animals.

Hepwicks wore out three negatives in printing this film, so great was the demand.

The finance was simple. The all-in cost of production was about £75, plus the printing of negatives and copies.

Total length was 150 feet. About 300 copies were sold at £2 10s. a copy, which at the rate of £250 a hundred copies was not bad going.

In 1922, Hepwicks was converted into Hepworth Picture Plays (1922), Ltd., and the pioneering romance began to recede.

As the business grew, independent distributors sprang up to handle producers' products.

Finance was on a hand-to-mouth basis. Production would start up again when a film, or a group of films, had been sold and the cash received.

The money received would be used to start the new film.

## The Distributor

In the 1920s people like P.C.T., Butcher's, and W. and F. (Woolf) began to loom large in the distribution and production world.

Producers began to rely upon the experience of distributors. And if the distributors had their own theatres they, too, knew what sort of film the public wanted. The Americans seemed to get there every time.

It soon became apparent to kinema owners that unless a film was booked through one of the recognised distributors, it wasn't worth worrying about.

So the business of British film finance struggled through a difficult childhood.

It was not until 1935 that some settled method of finance was evolved with the object of putting British films back on the map—and that ended in one of the biggest fiascos of modern finance with losses running up to several millions in the City.

## Easy Money

A scheme was produced whereby film producers, many of whom had only nominal capitals of a few hundred pounds, could get loans from £50,000 upwards to finance films.

The arrangement was made by British "Big Five Banks" and certain Lloyd's and general insurance companies.

The idea was simple. The insurance world borrowed from the banks and guaranteed repayment of the money, which they passed on to the producers.

They forgot one thing! And that was to employ film production experts to watch how their money was spent.

That the City was caught napping was partly due to the new Quota Act, which made it essential for every kinema to show a certain proportion of British films.

The City thought it was on a good thing.

This Quota Act undoubtedly accentuated the British "Quickie" mind, which prevented the Industry from reaching out for the greater things for which Britain is always capable.

## £3,000,000 Lost

More than £5,000,000 was loaned under this madcap scheme, and about £3,000,000 of it was lost.

By the end of 1936 the bubble burst. The banks began to fear not only for the safety of the producers—mushroom and otherwise but also for that of the reinsurance companies and even for their own coffers.

By June, 1937, matters had reached such an impasse that the insurance world called upon Mr. W. C. Crocker, the solicitor who exposed the great London fire conspiracy, to probe the whole affair.

It was understood at the time that Mr. Crocker's report to his clients was extremely revealing. But being a private document it was never made public.

## Enter Mr. Rank

After the debris was cleared up, Mr. J. Arthur Rank and one or two other wealthy groups and personalities made a fresh start.

They decided that the time had come for a direct challenge in the international field.

Yet, although these huge millionaire undertakings are now in the Industry, the Cinematograph Film Council still thinks that one of the most disturbing features on the production side is the temporary and uncertain nature of its finance.

## VIEWPOINTS OF TWO VETERANS

# THEY WERE SCEPTICAL WHEN FRIESE-GREENE SHOWED HIS MOVIES.

### —by G. H. BLACKBURN

**New Palace, Bristol**

IT is so long ago, and so much has happened between, that memory may be at fault, but my recollection is that it was about 1889 or 1890 that the *Optical Lantern Journal* monthly was added to my literature, which until then comprised that famous weekly thriller, the *Boy's Own Paper.*

It may have been the fascination of the school lantern that led me to the *Lantern Journal* or *vice versa.*

At any rate, it did lead eventually to my becoming an accredited lanternist for the University Extension lecturers of that period. They included most of the famous scientists and travellers and the most popular speakers of those days. When the "animated pictures" gradually displaced the "still" it was a natural process to carry on with the newer form of illustration.

I remember that the original journal showed no great enthusiasm when Friese-Greene produced his first moving pictures. We were mostly sceptics in those early days, the editor among the number.

In the middle 1900s the KINEMATOGRAPH WEEKLY appeared with a red cover as a weekly paper. The great attraction to exhibitors of those early editions was the "Sales and Exchange" advertisements and the list of films being produced by the English, Continental and American producers, many of whom have long since ceased to exist.

Our weekly programme was selected from this list and reached us by post on Monday mornings in a series of eight or nine separate postal packets, *and* there were few "let-downs."

This weekly list of films was the forerunner of the present C.E.A. Film Report, although it did not venture to give any markings.

During these years the Industry has had many acute attacks of "growing pains," and there have been crises galore. The KINE. during these periods has usually preserved an attitude of impartiality which has had a soothing effect on the disputants. The Trade has confounded its many critics and is to-day stronger than ever, although the interests and views of its component members are so diverse. The long-term policy of your successive editors has largely contributed to this happy state.

As a "Veteran" still actively engaged on the exhibiting side, the revival of your Showmanship pages has a special interest.

In the 1920s and early 30s my name frequently appeared in your prize list, and I received several of your monthly cheques. In those days managers had to rely entirely on their own initiative and ingenuity as there were no renters' exploiteers or circuit publicity departments to hand out the dope. Few campaign sheets were available, a notable exception being those of the old M.P. Sales Agency which were equal in every respect to those of to-day.

I remember that in one of your competitions five of us were adjudged of equal merit and each of us received an engraved gold propelling pencil. I still use mine.

The Trade has long outgrown the necessity for the old type of "bally-hoo," intelligent showmanship has become an art instead of a matter of drum-beating.

It is an art to know when to stunt and when not to. The effects of advertising are cumulative, and it is difficult to decide what share, if any, of the pay-box results are directly due to exploitation.

Personally, from the box-office angle, I do not think that the bulk of them are really worth the time they take up apart from any cost. Given a good trailer, a well-screened picture, and an attractive house front, to-day's audiences know well how and where to buy their entertainment.

As there are "horses for courses" there are theatres who may revel in sundry stunts, but there are others where the patrons treat them with supercilious condescension and stunting does more harm than good.

Your Showmanship pages will help the newcomers into management and give some of the older ones the opportunity to say, "Well, well; I did that in 1812" (sorry, 1912), when the Industry was still cutting its teeth.

# *FILMS CAUSED QUEUES IN WEST-END FIFTY YEARS AGO!*

### —by E. G. TURNER

***Equipment Factor***

***(who advertised in the first issue of the KINE)***

IT is a far cry back to the year 1906 when my old colleague E. T. Heron, bought the old *Lantern Journal* and decided to exploit the new entertainment source, then known as the kinematograph.

I was the first in the whole kinema Industry to recognise the value of the paper from an advertisement point of view, and to realise that the Trade would benefit by having a paper of its own to emphasise the authority and importance of the new Industry.

Now 49 years after the first exhibition of films in England the Industry is among the eight most important in the world.

The KINE. has paid a most important part in that development, and long may it continue to do so.

IN December, 1895, the entertainment world was startled by an invention as a rival to the old magic lantern.

Lumiere in Paris had demonstrated to a number of scientists his invention of the kinematograph, or actual living pictures.

Prior to this, Edison had demonstrated at the Chicago Exhibition an instrument called the kinematoscope, which also showed living pictures, but only one person at a time could see them, as it was a penny in the slot machine.

Lumiere in Paris, Paul in London, and others in various parts of England were trying to find means whereby the pictures could be projected on to a screen like the slides from a magic lantern.

Lumiere was the first to do this in 1895, in Paris. Robert Paul, of Hatton Garden, followed him in February, 1896.

Lumiere later sent Mon. Trewy, an excellent conjurer with a machine, to the Empire, Leicester Square.

Then Moul, of the Alhambra, heard of Paul and engaged him to give a display of pictures at the same time. So the Empire and the Alhambra gave exhibitions simultaneously and for weeks the square was almost impassable, because of the crowds waiting to see pictures.

Thus was the Industry born. What a big, strong, robust one it has become.

In 1896 Paul called his machine the Theatregraph, later the Animatograph.

The same year John Wrench, of Gray's Inn Road, London, marketed the Wrench 100a, made by M. Anderson, of Crawford Passage. Theobald's Road. A subsequent Wrench machine was made by Liddon Bros., of Crawford Passage.

Incidentally, popular opinion to-day believes that the earliest machines did not rewind the film, this is not so.

I bought Wrench's first machine and it had a rewind take-up, and every machine Wrench made had a take-up.

John Wrench turned out about 15 different models. He always went on improving and each model had a take-up.

His first had 3-in. vulcanite spools, his last took a 15-in. spool. Engineering shops everywhere then making lanterns and accessories started making kinematographs.

Some of them I remember well, and I think that at some time or other every make of machine passed through my hands, as we were buyers of everything kinematographic, new and second-hand.

It may be of interest to recall the original makers of apparatus—the men operating between 1896 and 1904.

In Britain I remember Paul, Wrench, Thomassin, Ottways, Hadyn and Urry, Moy, Prestwick, and Hughes. Two Northern men were Ray and Wray. Then there were Fred Brown, Rosenberg, of nging arc lamp fame; Beard, and one or two others.

All these firms have passed out so far as projectors are concerned although some are still in the kinema Trade.

The Trade does not know what it owes to the KINE. and the veterans of the Industry.

Now we are celebrating your 2,000th number in the 49th year of the English kinema world, and I am in my 73rd year of life. 45 of which, without one day's break, I have devoted to the pictures.

I would live them all over again if possible. I regret one thing. There is not the same spirit of comradeship as there was in the old days. I suppose it is due to the passing of the individual into the limited company.

# M-G-M GEM

... for a long, happy engagement

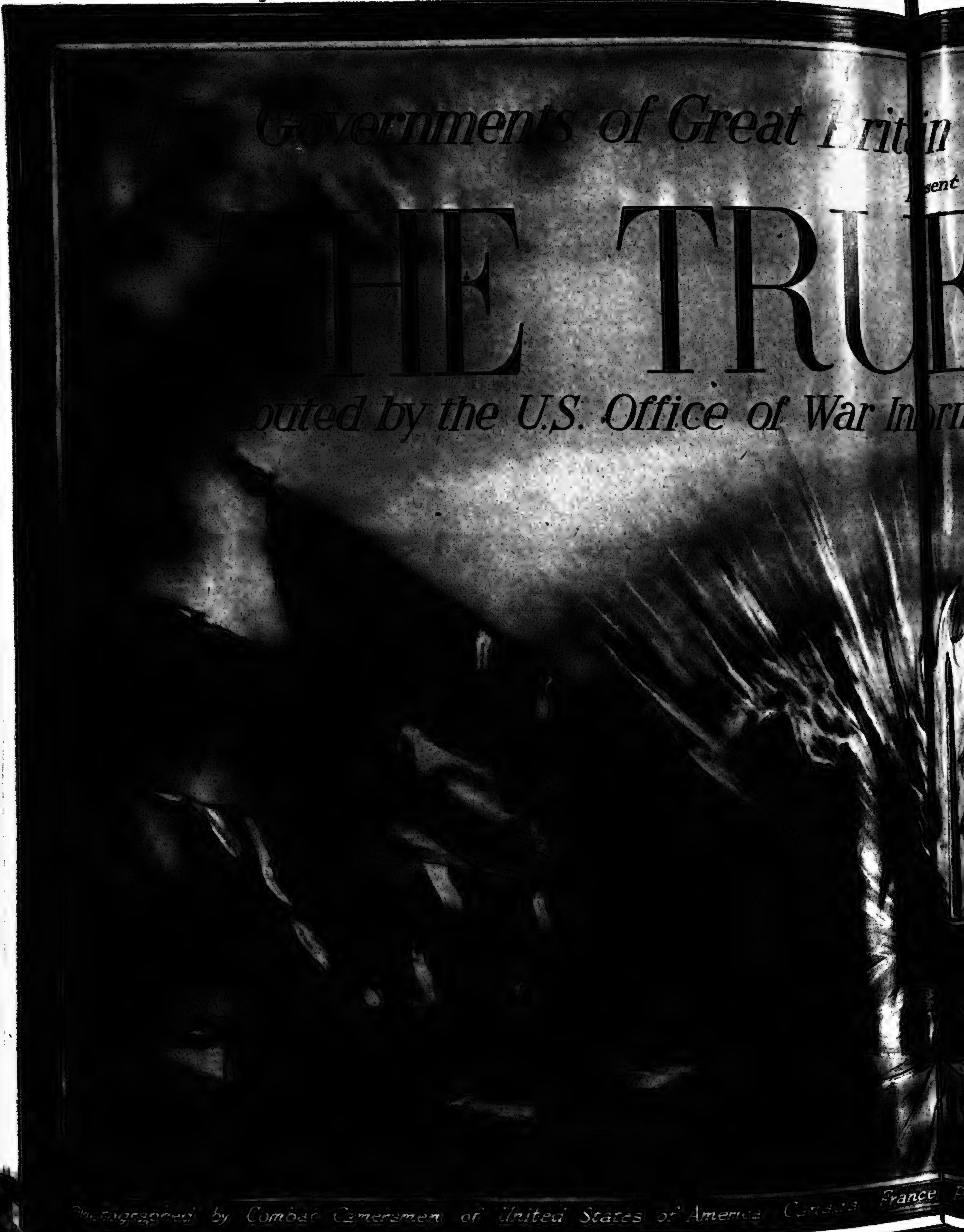
# Greer Garson ★ Gregory Peck

# "THE VALLEY OF DECISION"

DONALD CRISP · LIONEL BARRYMORE · MARSHA HUNT · PRESTON FOSTER · GLADYS COOPER · REGINALD OWEN
DIRECTED BY TAY GARNETT · PRODUCED BY EDWIN KNOPF · BASED ON THE BEST-SELLING NOVEL BY MARCIA DAVENPORT

"BE PREPARED FOR EXTRA PLAYING TIME!" Showmen's Trade Review

The British Library


The Governments of Great Brit in
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THE TRU
buted by the U.S. Office of War In
Photographed by Combat Cameramen of United States of America Canada France

ritain and United States of America

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# E GLORY

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STEPHEN L. COURTAULD, M.C., CHAIRMAN • REGINALD P. BAKER, F.C.A., MANAGING DIRECTOR • MICHAEL BALCON

ST/KA

14th August, 1945.

Mr. Exhibitor,
Every Cinema,
United Kingdom.

Dear Mr. Exhibitor,

Here are two pictures which I feel sure your public are anxious to see. If they have already been seen by some of your patrons I have not the slightest doubt that after all this time they will want to see them again.

The first is 'THE FOREMAN WENT TO FRANCE' which was such a huge success on its original release, and the second is 'THE BLACK SHEEP OF WHITEHALL' which follows on the recent highly successful re-issue of 'GHOST OF ST. MICHAELS.'

'THE FOREMAN WENT TO FRANCE' has a terrific cast which includes Tommy Trinder, Constance Cummings, Clifford Evans, Robert Morley and Gordon Jackson, and 'THE BLACK SHEEP OF WHITEHALL' features that leading comedian Will Hay with John Mills.

Both these films come from Ealing Studios and therefore bear the hall mark of first class production.

Yours sincerely,

Sidney Taylor

GENERAL MANAGER.

# TRADE SHOWS

**THE BLACK SHEEP OF WHITEHALL**
**AT**
**STUDIO ONE,**
**OXFORD STREET,**
**ON**
**TUESDAY, AUGUST 21 at 10.30 a.m.**

**THE FOREMAN WENT TO FRANCE**
**AT**
**THE RIALTO,**
**COVENTRY STREET,**
**ON**
**WEDNESDAY, AUG. 22 at 10.30 a.m.**

# *Five Years Yet Before Television Pictures Can Equal Normal Films*

**—Says CAPT. A. G. D. WEST,**

**President, British Kinematograph Society and TechnicalDirector in Cinema Television**

THE period of time which has elapsed from the publication of the first number of the KINE. to that of its 2,000th number covers historically the major inventions and developments which have (subsequent to its original presentation) brought the motion picture to its present standard of technical performance.

During this period of 1907 to 1945, the KINE. has observed and recorded the advent of many inventions, and the results of much scientific research work, which have had a far-reaching influence on the commercial progress of the industry.

Many of these subjects are common practice to-day, but have only emerged into everyday use because scientists and engineers have given painstaking care and unceasing effort towards perfection over a long period of time.

The development of electronic television is the climax of the amazing scientific progress which has taken place during the last half-century.

The first suggestions on this subject which, avoiding the use of moving parts, is the basis of modern television, whether for the home or for the theatre, were made by Campbell-Swinton in London in 1908 and 1911.

He proposed a cathode-ray system at both the transmitter (or scanner) and the receiver (where the picture is reconstituted).

Although his suggestions were theoretical, they covered with remarkable detail the essentials of to-day's electronic television systems.

It has taken some 30 years to develop these ideas into a practical working form, but it is on Campbell-Swinton's general principles that the television engineer aims to arrive at a thoroughly practical basis for a theatre television system.

IT was not until the early 1920's that inventors were able, by making use of many of the devices which emerged from the first World War, as, for example, the radio valve and the photo-electric cell, to show practical progress—Baird in London and Jenkins in America, both with mechanical systems, for example.

Later, the need for higher definition resulted in the change from mechanical to electronic methods, in other words, the change from the use of relatively cumbersome and heavy mechanical moving parts to the use of the controllable and comparatively light electron in a vacuum tube, and this change was aided by the rapid development of the cathode ray-tube and the photo-electric cell, and by contemporary advances in optical, physical and electronic science.

In 1923, Zworykin, in America, patented the electron storage principle, which enabled a sensitive electronic camera to be designed—the iconoscope.

USING this device for scanning the subject and synchronising it and linking it by radio or cable with the cathode-ray tube which reproduces the picture, it was possible to set up a complete high definition television system (such as, for instance, in the B.B.C. television service before the war), providing an excellent picture in the home of both studio and exterior productions and of films. More recently, the Orthicon camera in the case of direct pick-up, and the Farnsworth dissector tube for the transmission of films have provided further technical advances, mainly in the quality and gradation of the picture; and Goldmark in America has shown some remarkable results in the transmission of colour television and its reproduction in the home.

THE application of these principles to the kinema required the perfection of high-power cathode-ray tubes and large-aperture optical systems, and the Baird company was able in 1939 to develop an equipment which projected with fair brightness and definition a television picture on a screen 15 ft. by 12 ft., and this was followed by the installation of similar equipment in six London theatres.

Several presentations of sporting events were successfully given to a paying audience, but the war prevented these theatres from receiving a regular programme service, which would have yielded valuable technical experience.

As the war ends television engineers are considering their future development programmes and how they can take advantage of technique developed during the war.

IN America, three stations in New York, and one each in Chicago, Washington, Philadelphia, Cincinnati and San Francisco are sending out daily programmes on a 525-line standard to home viewers.

Of these there is only a limited number (*e.g.*, about 3,000 in New York), due to the cessation of television receiver production during the war.

In London, some 15,000 set owners await the recommencement of the service on the 405-line basis.

As regards equipments installed in kinemas, it might not be wise to start operations again until greater definition, brightness, reliability and ease of operation and of servicing have been achieved.

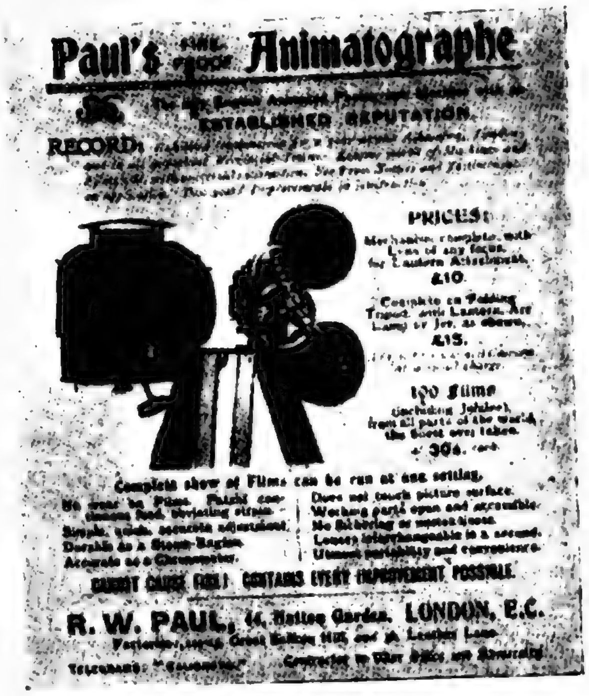
THE presentation of theatre television must be such that there is very little discernible difference in technical quality between the television picture and the normal projection of film from the box.

Furthermore, the operation of the equipment must be simple, and not require continued expert supervision and maintenance.

This will mean at least five years' development work, because the standard of definition must be raised very considerably (up to the region of 1,000 lines), and the projection of a sufficiently bright picture from the box, presents a difficult optical problem.

In addition, the programme and political aspects of large-screen television will, I believe, prove to be almost as difficult and interesting a problem as the technical one.

THE engineer's voewpoint is to aim at developing a complete kinema system whereby a large number of theatres throughout the country will be linked by cable or radio to a central transmission point, so that the large-screen presentation of actualities or of films can take place simultaneously in all the theatres of the circuit. In certain cases the actuality programme (*e.g.*, the Derby) will be recorded on to film for redistribution throughout the chain at intervals later in the day.



Paul's Animatographe

ESTABLISHED REPUTATION.

RECORD:

PRICES:

£10.

£15.

100 Films

30s.

Complete show of Films can be run at one setting.

R. W. PAUL, 44, Hatton Garden, LONDON, E.C.

*One of the earliest advertisements of film equipment on record—an announcement by Robert Paul from Cecil Hepworth's handbook "Animated Photography."*

There is no doubt that a new technique of presentation will have to be evolved when television comes into its own, particularly in respect of the actuality items, when spontaneity is the keynote and the patron feels that he is taking part in, and is present at, the scene itself.

The kinema Industry will surely welcome the new vitalising force and the opportunity of great achievement that television will give to it.

NOT the least of the problems will arise in respect of competition presented by the Home (or Domestic) Television Service.

Technical development, however, will not cease when a reliable, serviceable and efficient television projector, and a comprehensive distribution service has been made available to kinema proprietors.

The engineer (with the physicists supporting him) will then turn to the presentation of large-screen colour television, to be followed by a study of that thorny problem, stereoscopic projection, which appears to need electronic methods for its solution.

Thus, during future years, there will be plenty of interesting developments, some of a revolutionary nature as far as the industry is concerned.

I SHOULD like to take this opportunity of thanking the KINE. for the policy it has pursued of presenting a true picture of technical progress, of providing technicians with opportunities of extending their knowledge in subjects inside as well as outside their own particular interests, and of fostering a progressive educational policy.

Furthermore, in giving appreciation of the support given by the KINE. to the B.K.S. in reporting the transactions at its meetings and in supporting its policy of doing everything possible to promote technical efficiency and progress in the Industry, I should like to wish the KINE. every success in its future endeavours.

# STILLS THAT HAVE MADE MOVIE HISTORY

IN these pages we present stills from films that have been milestones in the history of the kinema., They take us back to the days when Chaplin was convulsing the world with his antics in two reelers, when serials were the melodramatic masterpieces of the day, and Mary Pickford was still that vital period's equivalent of the child prodigy.

They take us to those slightly later days when British films were giving filmgoers the great classics of the stage and literature in colourful screen versions ; when British stars were among the world's most famous.

They remind us of the great creative days of the Continental kinema, when new dramatic technique and imaginative experiments in lighting and set-making came from Germany in sombre dramas and fantastic psychological studies, to be laughed at, admired and finally accepted as a permanent contribution to the craft of picture making.

They recall the birth of the talking picture, about which we were all hesitant until the sob-in-the-throat voice, the easy emotions and the somehow charming personality of Al Jolson took filmgoers by storm and put an end to our doubts about talkies.

Finally, they show us one of the unforgettable moments from "All Quiet on the Western Front," with which a new phase of film production was begun. This film allied sweeping spectacle with a message, unforced but potent, to the world. It convinced us, if we still needed convincing, that films had become adult entertainment, with dignity, power and a social conscience, as well as a magic ability to hold us in our seats by skilful story telling.

The pictures on these pages reflect vividly the development of the film through the years. Those from the early pictures show clearly the exuberance of the pioneer pictures, the hearty blood-and-thunder dramatics of the serials and the broad slapstick of the short comedies, with all their grotesquely overdrawn stock characters.

The glimpse of "Orphans of the Storm" recalls the heyday of Hollywood, when D. W. Griffith, master of spectacle and drama without sophistication, was the giant of the day, and effects were broad.

It was the Continental influence which brought a note of subtlety, and appreciation of emotional light and shade to screen drama ; and the expressions of the players in our picture from "Vaudeville" somehow seems to express this then new feeling.

The kinema has certainly made astonishing strides since the KINE. was first published, away back in 1907. To-day, the spirit of the best films is that demonstrated so strikingly in "All Quiet," the spirit of an Industry conscious of its powers of expression.

The picture against the title shows a highlight from an early serial. That's Pearl White exploding through the roof. On the right is the inimitable Chaplin in one of his vintage two-reelers. Immediately below you see Mack Swain, in the striped costume, Chester Conklin peering over the rock, and, believe it or not, Gloria Swanson. Below, to the right, is a highly dramatic scene from "Tessabel of the Storm Country," with Mary Pickford in the centre.

*In 1914 British films were bringing the classics to the screen. Above, is a scene from " David Copperfield," brought to the kinema by Hepworth. Below : A tense moment from " The Orphans of the Storm," the D. W. Griffith epic, in which Lillian Gish and Joseph Schildkraut starred in the early days of American spectacle.*

*In the still above are Emil Jannings and Lyadi Putti, in a scene from " Vaudeville," one of the most impressive films to come from Germany in its great creative phase after the Great War. Below are Al Jolson and May MacAvoy in one of the less emotional moments of " The Jazz Singer." This was the film which really launched the talkies. Its success was quickly consolidated by Jolson's bigger triumph in " The Singing Fool " —and talkies had come to stay.*

**The picture on the right is from " All Quiet on the Western Front," the much advertised Carl Laemmle epic—and it was an epic—which confounded the scoffers when it was shown to audiences, who accepted it as a great emotional experience. Lew Ayres was the star in this picture, with the making of which, it can be said, the screen achieved its majority.**

**" All Quiet" was one of the first films-with-a-purpose to put over an underlying message as an integral part of the drama. It was content to let the story point the moral. It was something new in screen craft.**

# My First Two Thousand Years on the "KINE"—How My Downfall Began with "Put and Take"

### by JIMMY HUTCHISON

WHEN I left the *Performer* for the KINE. my long white beard was just a mass of down which put no particular strain on my safety razor.

What happened to Jack Edwards, our review editor? And to Hubert Burridge and his eternal search for the Astra story, a new company being formed by a couple of youngsters called Herbert and Charles Wilcox? Kenelm Foss was the top producer in the studios—which then seemed to be centred around Lea Bridge Road and Walthamstow, except for George Clark Productions with Guy Newall and Ivy Duke, who worked down at Ebury Street. Hepworth was at Walton.

My first film studio visit was at Davidsons in the Lea Bridge Road, where Victor McLaglen, working under A. E. Colby, made his first screen appearance in "Call of the Road."

Ivan Patrick Gore has been dead these many years. It was Pat who was the author of the very successful play "Should a Mother Tell?" and who was thrown out of his own first night at the Elephant and Castle by indignant old ladies for laughing at a particularly corny piece of his own dialogue.

Those were the days before Big-hearted Josh Billings was in charge of reviews and they were really tough. Pat Gore coined the memorable phrase "a cesspool of salacious suggestion," in hinting that a certain film was slightly indelicate.

Credit goes to Lionel Collier, who joined us much later, for having panned "The Four Horsemen of the Apocalypse"—and in those days when we panned anything we did it in a big way. The fact that it was one of the biggest winners of all time matters little!

ANOTHER all-time winner, which Bruce Allan slammed, featured that new film star Rudolph Valentino in a picture called "The Sheik." We were wrong—but we were independent.

Those were the days before Leo had made our front page his exclusive gambolling ground; before his extraordinary gyrations and handsprings announced that the mighty Empire was retaining something or other for a further week. We had coloured covers which had to be submitted weeks beforehand and you were only permitted a minimum of advertising matter. If the cover did not come up to standard the advertiser was told to keep it.

"PUT and Take" was our downfall! From *The Cinema* there emerged a certain Garry Allighan—now Garry Allighan, M.P.—and under his persuasive tongue the road to ruin started easily enough.

It began with "Put and Take" and developed into a regular poker game—Garry, Tod Allen, Bruce Allen and myself. There must have been some others because four makes a poor game of poker. We were all duly sacked on a technicality.

ATOGRAPH
LISTEN
SNORES
SEE
THE
BANNED
PLAY
NEXT
NOW

The "Kine." was prominent at the C.T.B.F. fete in 1924 at Regents Park. In the picture are personalities whose features may be fairly reminiscent, Pat Mannock, Jimmy Hutchison, Kessler Howes, A. L. Carter

Our then editor—Frank Tilley—decided on decorum in the office and it took the form of a memo saying that henceforth poker was banned. So I ups and brought my roulette board in and everything was fine until Frank fired the whole bunch of us.

We felt aggrieved and hurt—no more poker was what he said, no mention of roulette. There was a six weeks' interlude.

We started an opposition paper—Garry and I—*The Actor and Entertainment World* I think we called it, and during its six weeks' run it did marvels, but it didn't put the KINE. out of business.

I remember my Editor, Mr. Allighan, 'phoning down to my office to say that he had a well-known film critic, who thought he could write film news better than myself, and would I like to talk to him? I threw the well-known critic down the whole flight of stairs, and as he picked himself up, pointing a warning finger at me, he cried "One of these days, Jimmy, you'll go too far."

THERE was my epic motor cycle journey round every kinema in Britain way back in 1923, when a Welsh exhibitor gave me, a perfect stranger, a year's subscription to the KINE. and didn't want a receipt because he thought I had an honest face—that's a long time back! "The Man They Could Not Hang" was the outstanding success of that year, but why these two memories should tie up I wouldn't know.

On that trip I remember running into Barclay Binmore at Plymouth. He, Garry Allighan and I had staged a big show with *Picturegoer* when he ran the Alexandra, Stoke Newington. I brought Bryant Washburn down and the reception he received as the first Hollywood star to come to England after the last war was terrific. Bryant, the first Hollywood star I had met, was over here to make a picture with Joan Morgan called "The Road to London."

There was Whittaker, too, at the Capitol, Cardiff, and Noel Reece, late of the *Weekly Film Renter* at the Majestic, Leeds. There was Jimmy Forsythe, later still at Shepherd's Bush, and there were tremendous Kessler Howes presentations at spots like the Albert Hall and the New Oxford, where "Three Weeks" was altered at the censor's orders to "Romance of a Queen," and where Kessler, at Eleanor Glynn's orders, was instructed to spray the amphitheatre with ottar of roses when Aileen Pringle lay on her bed of roses.

He was then congratulated by Eleanor, despite the fact that, no roses being available, he sprinkled the theatre with *eau de Cologne*.

There still remains a mystery as to how, when on my epic ride round Britain, I turned up in Liverpool when I was supposed to be in St. Ives. The mystery will remain until some youthful Ulysses again embarks on such a trip and comes to me for advice.

TAGG'S Island seemed to be quite a spot back in those days. I remember being lost there for a couple of days or so on a story about a bathing beauty film that Rebla was making.

Then Pathe decided to film a gay night down there when Ken Gordon, Hugh Findlay and Wallis proved such entertaining and generous hosts that I forgot I was on an island and walked into the river.

As the years go by, Hugh adds to the story of how he fished me, a strong swimmer, out of the river so that now instead of merely awarding himself a Life Saving Medal he has won his way to the V.C. at least.

Mervyn McPherson gave a party there as well, but all Mervyn's parties fade into insignificance beside his Apocalyptic Co-Optimistic Party at the Palace for the hundredth performance of "The Four Horsemen." It was a good party, but even after 20 odd years my head hurts when I think of it.

MAYBE I should have called this "My First Two Thousand Hangovers." There was the celebrated "Boda King" lunch which I believe Frank Green staged; there were the two- or three-day Kilner serial shows when every now and then we left the bar to go back to see a bit more of the "Hope Diamond" or the "Jungle City," or whatever the picture was called.

I met a lot of film stars; Ernest Torrence, Gloria Swanson, Valentino, Jannings, Chaplin, Fairbanks, Pickford, and, of course, Constance and Norma Talmadge, who staged a big beauty contest over here. I found myself as "Miss Newcastle" this way. Of the hundred beauties from all over the country "Miss Newcastle" didn't turn up, so no room being reserved for me at the top table, I got put in with the other 99 beauties.

Life was like that.

BOX-OFFICE MAGIC!
20
it's the
20th
30th ANNIVERSARY
CENTURY-FOX
Touch!

SELZNIC

GI

J

The Box-Office Title on Everybody's Lips!

# "I'll be Se

**THE BIG ATTRACTIONS FOR 1945 ARE FROM** UNITED ARTISTS

SUMMER STO

THE FIFTH C

SELZNIC INTERNATIONAL *presents*

**GI GER ROGERS**

challenging her unforgett itty Foyle"

**JOSEPH COTTEN**

from his triumph in "Since You Went Away"

**SHIRLEY TEMPLE**

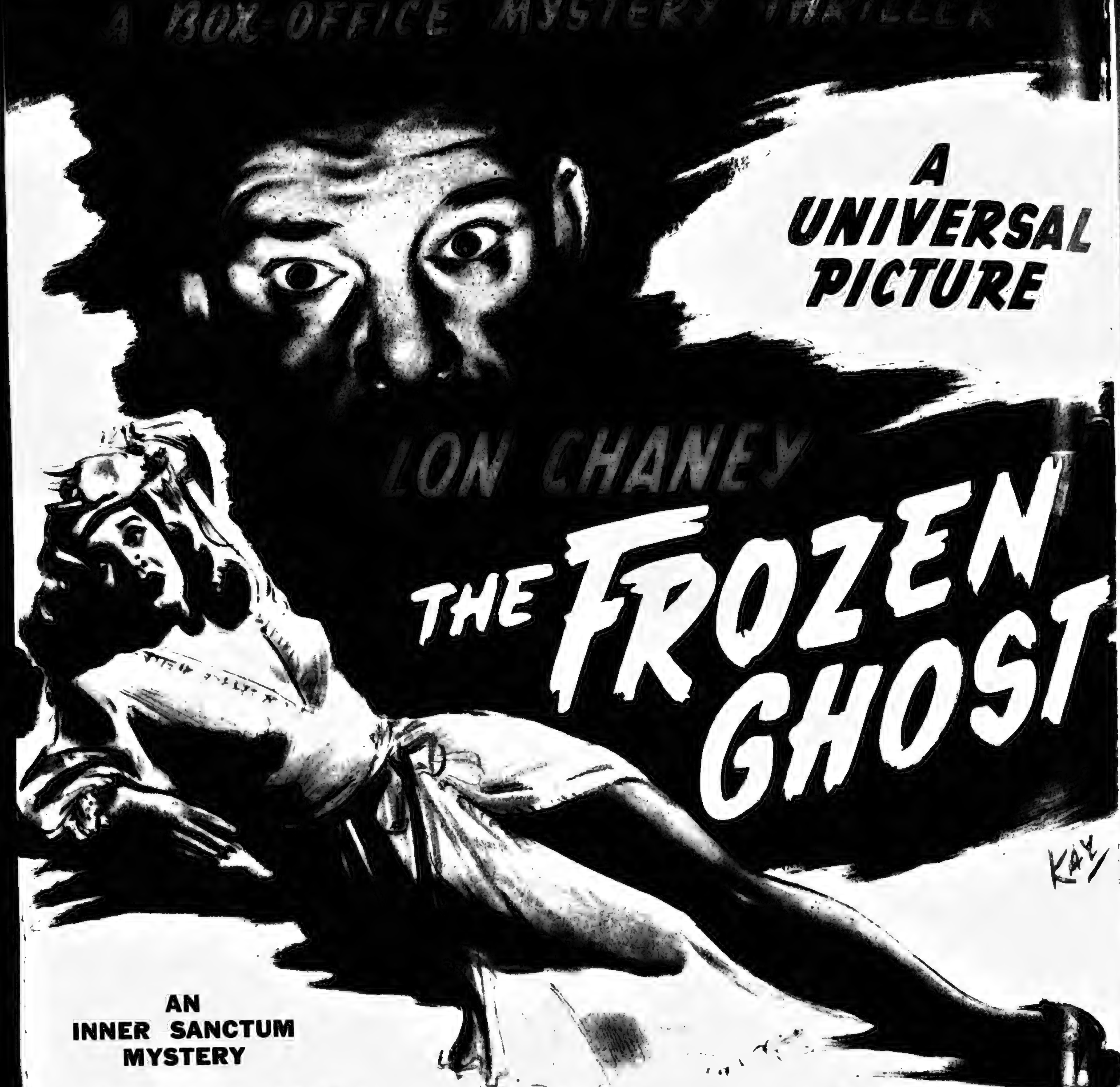
in her first really grown-up glamour role

Directed by WILLIAM DIETERLE
Produced by DORE SCHARY
Screen play by Marion Parsonnet
From a story by Charles Martin

s !

# Seeing You"

**SUMM R STO - DARK WATERS - SINCE YOU WENT AWAY - GUEST IN THE HOUSE - I'LL BE SEEING YOU**
**THE FTH C IR - THE WAY TO THE STARS - TOMORROW—THE WORLD! - BLOOD ON THE SUN**


A BOX-OFFICE MYSTERY THRILLER
A UNIVERSAL PICTURE
LON CHANEY
THE FROZEN GHOST
KAY

**AN INNER SANCTUM MYSTERY**

With **EVELYN ANKERS** · **ELENA VERDUCO** · **TALA BIRELL**
**MARTIN KOSLECK** · **DOUGLASS DUMBRILLE** · **MILBURN STONE**
Directed by **HAROLD YOUNG** · Associate Producer, **WILL COWAN**

## PROVINCIAL TRADE SHOWS

| | | |
|---|---|---|
| BIRMINGHAM | Futurist | Tuesday, Sept. 4, 10.15 sharp |
| GLASGOW | La Scala | Tuesday, Sept. 4, 10.30 sharp |
| MANCHESTER | Theatre Royal | Tuesday, Sept. 4, 10.45 |
| LIVERPOOL | Futurist | Wednesday, Sept. 5, 10.45 |
| NEWCASTLE | Essoldo | Wednesday, Sept. 5, 10.30 sharp |
| SHEFFIELD | Cinema House | Wednesday, Sept. 5, 10.30 sharp |
| LEEDS | Tower | Friday, Sept. 7, 10.45 |
| NOTTINGHAM | News Theatre | Friday, Sept. 7, 10.15 sharp |
| CARDIFF | Park Hall | Wednesday, Sept. 12, 10.30 sharp |

*RELEASED OCTOBER 1*

**Distributed by General Film Distributors Ltd., 127/133 Wardour St., W.1**

# Film Business Veterans and To-day's Leaders Join in Congratulating the "KINE"

*MESSAGES of good will from all over the film world have reached the KINE, congratulating the paper on reaching its 2,000th issue. They come from Hollywood and New York: they come from Wardour Street: they come from the small kinemas in the provinces. They come from men who have grown old serving the Industry, from men who have helped to build it up into what it is to-day. They come from all branches of the most exciting Industry in the modern world.*

## Will Hays Cables

THE ''KINE'' IS NOT ONLY TO BE CONGRATULATED ON 40 YEARS of DISTINGUISHED USEFULNESS, BUT EVEN MORE UPON THE FACT THAT IT HAS BY ITS COURAGE AND DETERMINATION LIVED THROUGH DARK AND PERILOUS TIMES. IT IS NOW PREPARED TO BE OF SPLENDID SERVICE IN A FUTURE WHICH DEMANDS SO MUCH CONSTRUCTIVE THOUGHT AND ACTION. IN DOING ITS SHARE TO RECORD THE INDUSTRY'S PROGRESS AND GUIDE ITS STEPS THE ''KINE.'' WEEKLY'' SHOULD VIEW WITH CONFIDENCE ANOTHER FORTY YEARS OF RESPONSIBILITY AND OPPORTUNITY.

WILL HAYS

## From David Rose

MAY I offer my warmest congratulations to the KINE. WEEKLY on its 2.000th edition. Throughout the years your paper has played a vital and constructive part in the history of the motion picture Industry in this country. It means a great deal for a business like ours to have such a valuable trade journal as the KINE., and I feel sure that your paper will play an increasingly important rôle in the years to come. With my congratulations for your 2,000th birthday, let me couple my very best wishes for the future.

**DAVID ROSE, Managing Director Paramount Pictures.**

## Message from Clift

MAY I be permitted to congratulate the KINE. on having attained its 2,000th issue?

For many years as a member of the exhibiting side of the kinematograph Industry I have found the KINE. WEEKLY to be the most useful and instructive paper.

Trade papers, judiciously handled and carefully edited, can be of immense value to an industry, and in the case of our Industry, which has grown so quickly during the past 25 years, its progress has no doubt been helped considerably by the usefulness of your Trade paper.

On the other hand, its progress could have been marred by its Trade papers had not been in able hands, for which the Industry should be everlastingly grateful. I do congratulate the owners of KINE. on having attained such a marvellous record of publication. I am pleased indeed to add my small comment to many words of congratulation which will no doubt pour in upon the paper during the coming days.

**S. W. CLIFT, former President of the C.E.A.**

## Cable from Lasky

THOSE OF US WHO REMEMBER ''KINE.'' ALMOST FROM ITS FIRST ISSUE RECOGNISE THE VALUE OF ITS STEADY STAND FOR GOOD PRINCIPLES WITHIN THE INDUSTRY THAT THOSE ENGAGED IN IT MIGHT PROSPER BY VIRTUE OF DEPENDABLE SERVICE TO THE PUBLIC.

JESSE LASKY

*Harry Cohn, head of Columbia (left), and David Rose, managing director of Paramount's British organisation (right).*

## Wire from Cohn

YOUR LONG RECORD OF SERVICE TO THE INDUSTRY IS NOW ACCENTUATED BY 2,000TH ISSUE OF ''KINE,'' IS DESERVING OF CONGRATULATIONS. THE CORRECT APPRECIATION OF EFFORT OF A FREE TRADE PRESS CAN ONLY RESULT IN HEALTHY INFLUENCE. IN THIS YOU HAVE PARTICIPATED AND ACQUITTED YOUSELF WELL. MY BEST WISHES FOR YOU IN THE FUTURE.

HARRY COHN, PRESIDENT,
COLUMBIA PICTURES.

## Words from Bosco

**Kinema veteran 75-year-old Irving Bosco, now living in retirement in Birmingham, says:—**

THE KINE. was my Bible in the early days of my career. I disposed of my Midland circuit some years ago, but I still take a keen interest in the Trade, with which I first became associated almost half a century ago.

It must be nearly 50 years since I first turned the handle of a projector.

It was at the Princes Theatre, Bristol, where for fourteen weeks I ran a programme, the main attraction in which was the Queen Victoria Diamond Jubilee film.

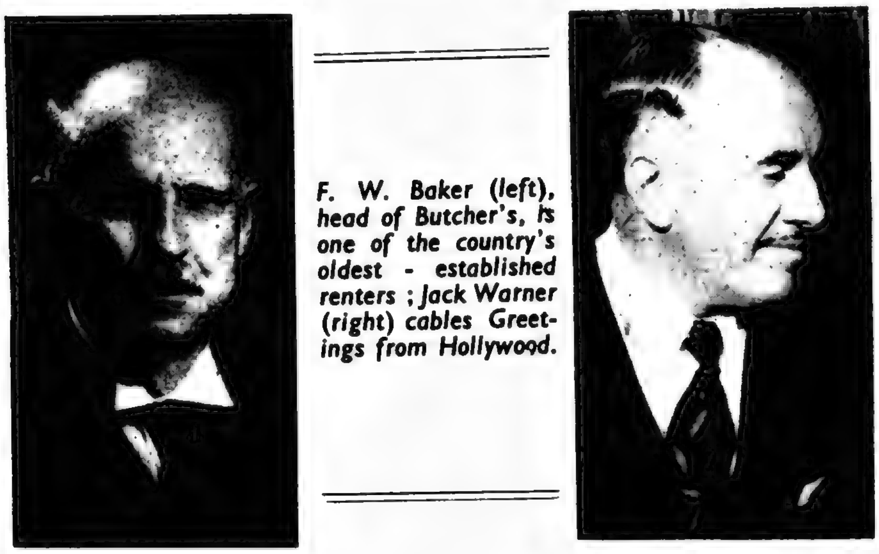
I was in my twenties then, and in those days as a showman I staged pantomimes and circuses and rented shops and small halls in various parts of the country for film exhibitions.

The KINE. was my saviour in those days. I well remember the first issue coming out, and how from its columns of ads. I was able to hire and sometimes buy films.

For two years I went round the country hiring small halls. When the KINE. came into full bloom it carried two (and sometimes three) hundred pages of ads. of all sorts. A great feature of the paper in those days was its strikingly coloured advertisements of films, particularly those of the "Wild West" series. There were no stills in those days, and so striking were many of those illustrations that I put them up in frames to boost my programmes.

In those days all bookings had to be done by post, there being no provincial renting houses and no travellers visiting exhibitors.

In more modern times, when I ran the Bosco circuit, which started with the taking of the Public Hall, Dudley, in 1910, I can truthfully say the KINE. was a great help to provincial showmen in selecting their pictures and securing the best programmes.



*F. W. Baker (left), head of Butcher's, is one of the country's oldest - established renters; Jack Warner (right) cables Greetings from Hollywood.*

## Jack Warner's Wire

WHEN I LOOK BACK OVER 40 YEARS FILM HISTORY AND SEE WHERE MOTION PICTURE ENTERTAINMENT HAS GOTTEN, I AM REMINDED THAT THESE STRIDES WERE MADE ONLY BECAUSE OF MEN WHO HAD THE GOOD SENSE AND COURAGE TO BACK NEW IDEAS WHEN THEY KNEW THEM TO BE RIGHT. THE ''KINE.'' BELIEVED IN THE SOUNDNESS OF THE MOTION PICTURE AND HAS ALWAYS BELIEVED IN TALKING AT THE RIGHT TIME. NO DOUBT THAT IS WHY IT HAS ENDURED THROUGH 2,000 WEEKS. I HOPE IT WILL ENDURE THROUGH MANY THOUSANDS MORE AND THAT IT WILL CONTINUE TO SHARE WITH US OUR BELIEF IN COMBINING GOOD CITIZENSHIP WITH GOOD PICTURE MAKING. GOOD LUCK.

JACK L. WARNER
PRESIDENT, WARNER BROTHERS.

## Tribute from Dent

SINCE I first was introduced to the familiar red cover in the early days of 1914 when I joined the trade as Glasgow representative of Famous Players Lasky, I have found the KINE. indispensable.

The format has altered as the Industry has developed, but throughout the changes it has never lightly regarded its responsibilities nor failed in its interpretation of reader service.

At all times the KINE. policy has been that of balanced statesmanship, and never have the interests of the exhibitor, producer and renter been sacrificed to arbitrary whims or pecuniary gain.

Good luck and may I be associated with the staff in your celebration of your 2,000th issue!

ARTHUR DENT, Special Representative, Samuel Goldwyn.

## From F. W. Baker

AS another veteran I am delighted to send my congratulations to the KINE. upon the publication of its 2,000th issue.

Butcher's, I believe, are the oldest advertisers of the paper and in its predecessor *The Optical and Lantern Weekly*, then published by E. T. Heron.

F. W. BAKER, Managing Director Butchers Film Service.

## Moffat's Congratulations

TWO thousand issues is a fine record, and the KINE. deserves the congratulations of the whole Trade. I feel this record is due to the fact that every issue of the paper shows an acute consciousness of its duty to its readers

W. MOFFAT, Managing Director Pathé Pictures.

## From the Lord Provost

THE completion of 2,000 issues of the KINEMATOGRAPH WEEKLY is an outstanding event in the history of the kinema. The 38 years that it has covered have seen the evolution of the Industry from that of an item in a music hall programme to the high position that it now holds as an entertainment impressive enough to provide for a huge world-wide audience.

The part that the KINE. has played during this time has been one of great importance. Those entering the Industry, particularly on the exhibiting side, had in the early days in the absence of a national organisation, to rely on the information made available through this means.

I cannot claim to be a reader from the first issue, but from 1910 until to-day I have found it a valuable contact with fellow exhibitors all over the country. It has always had a high standard of journalism. and its special features from time to time have added to this value.

JAMES WELSH, Lord Provost of Glasgow.

*Jimmy Welsh, Lord Prevost of Glasgow (left), is one of the earliest Trade pioneers. Bob Wolff (right) is RKO-Radio Chief in Britain.*

## A Word from Bob Wolff

MAY I add my congratulations to the many you must have received on the 2,000th issue of the KINE. I, for one, am fully appreciative of the excellent service your publication gives to all sides of the Trade, and must express the wish that it continues happily for another 2,000 issues and more.

BOB WOLFF, Managing Director RKO-Radio Pictures.

## De Mille Wires

WHEN '' KINE.'' BEGAN ITS ILLUSTRIOUS CAREER HOLLYWOOD WAS ORANGE GROVES AND DUST TRAILS. YEARS LATER I USED TO RIDE HORSEBACK FROM MY HOME IN THE HILLS TO THE STUDIO WHICH NOW FORMS ONE SMALL GYMNASIUM

BUILDING INSIDE THE PARAMOUNT LOT. YOUR PAPER THEN HAS BEEN WITH US FROM THE FIRST FLICKER TO THE PRESENT FULFILMENT OF MOTION PICTURES AND IN THAT TIME HAS ACCOMPLISHED AN INESTIMABLE SERVICE IN GUIDING THE ACTIVITIES WITHIN THE INDUSTRY AS WELL AS REFLECTING AUTHORITATIVE INFORMATION VIA THE NATIONAL AND INTERNATIONAL PRESS TO THE GREAT PAYING PUBLIC. CONGRATULATIONS AND THANKS.

CECIL B. DE MILLE

*Cecil B. de Mille (left), Paramount director, pioneer of spectacular films. F. W. Allport (right), Hays Office man in Britain.*

## A Word from Allport

A RUN of 2,000 weeks! A remarkable record even for the most successful performance. The Trade and the KINE. are both to be congratulated on the 2,000th issue. May it be only the beginning.

Paying a well-deserved tribute to the Trade Press in his latest annual report, Will H. Hays said:—

"The war has brought us new appreciate of our Trade Press. No other industry is better served. Our Trade publications provide our widespread industry personnel with better information, faster, than the trade media of any other comparable business enterprise."

The KINE. has rendered distinguished service to the industry, both as a medium of current information and as a Trade publication of record.

F. W. ALLPORT, European Manager, Motion Picture Producers and Distributors of America, Inc.

## Veteran Rush says

**Ted Rush, film veteran, who has just resigned from the position of Secretary to the Leeds branch of the C.E.A.:—**

I REMEMBER when the KINE. was bulkier than it is to-day; when there were scores of pages of magnificently produced coloured advertisements. I do not remember the first issue, but it can't have been long after when I started reading it. It is not now so bulky, but within the limits of the paper allowed to it it is just as valuable to exhibitors.

It has always given sound advice on the problems which have come before the Trade, and during the thirty-odd years I have known it I, in common with all my Trade friends, have considered it a first-rate publication.

In particular, its reviews of films have always been accepted by exhibitors as a sound guide for booking when an exhibitor himself could not get to the Trade show. Its subsidiary publications, like the monthly technical supplement, have also been of great value, and its advice on better projection and on showmanship have helped many an exhibitor, to my knowledge.

I have been secretary of the Leeds branch for just over 25 years, and the careful and accurate reports of that branch which have appeared in the paper have given me confidence in the accuracy of the reports of other branches.

I hope the KINE. will long continue to serve the Industry, and I should like, if I may, to pay a tribute to S. Rayment, who retired from the editorship some months ago.

**Coun. W. Woolstencroft, J.P., Chairman, South and East Lancashire branch, general manager, Leigh Grand Theatre and Hippodrome Ltd.:—**

THE first number of the KINE. appeared in 1907. I entered the Trade in 1908 as secretary and acting manager of Leigh Hippodrome, with which theatre I have been continuously associated for 37 years. Most heartily do I congratulate you on reaching your 2,000th number, a really noteworthy achievement. As one looks back one thinks of the KINE. as a symbol—milestones in print. It is a long way back to the jam-jar days of 1910-11, when with prices 2d., 4d. and 6d. the foundations of this business were laid.

The KINE. was a valuable means of communication in its announcements of films available, mainly 1,000 footers, of which seven or more were required to make up a programme.

Although we had our worries and troubles, in retrospect those appeared happy days. We were builders of a new Industry, and we are still building. That we should be able to contemplate progress in many directions proves what a young Industry this is. May the KINE. continue to be the good chronicler.

## A Wire from Work

IN THIS GREAT INDUSTRY EXHIBITORS MEET PROBLEMS PRODUCERS NEED TO KNOW ABOUT. THIS IS WHERE A VIRILE AND WELL-INFORMED TRADE PRESS COMES IN. THROUGH ITS LONG AND HONOURABLE YEARS THE "KINE." HAS MADE ITSELF A UNIQUE PLACE AS AN IMPARTIAL MEDIUM FOR THE EXCHANGE OF IDEAS LEADING TO GREATER UNDERSTANDING AND CO-OPERATION WITHIN THE INDUSTRY.

CLIFF WORK
Vice-President Universal Pictures

*Max Milder (left), head of Warner Brothers in Britain, and Cliff Work (right), Vice-President, Universal.*

## Saronie's Comments

J. R. SARONIE, who operates two kinemas in Bangor and one in Prestatyn, is one of the oldest members of North-Western branch and delegate to G.C. The KINE. regards him as an old friend —of 35 years' standing. He has been a showman for 47 years. He writes:—

"I have been a subscriber to the KINE. from the earliest days when I used to purchase the *Weekly* from Archers, photographic material dealers, of Liverpool.

"At 14 I bought my own camera, and while still a youth became a professional. From then I never looked back. From those days the progress has been amazing, and great praise is due to the publishers of the KINE., which to me has been a staunch and valuable friend. Even now I turn each week with eagerness and expectancy to each issue to the excellent information service and the news on film releases.

"It was as a customer for oxygen and hydrogen from Archers that I obtained my introduction to the *Lantern Weekly*. The popularity of the magic lantern and Edison's Kinescope set me thinking, and,

# In Those Days Audiences Were Frightened by Too Much Screen Realism!

being a professional photographer, in my search for opportunities for enterprise found the Weekly a source of inspiration.

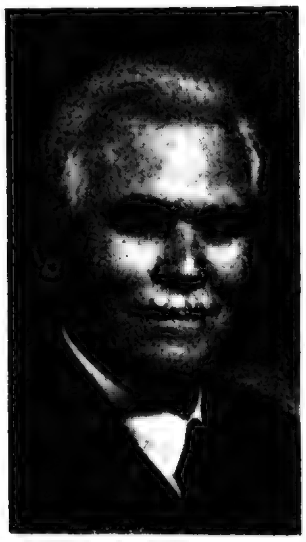
"Next, I made my own short films such as river scenes, launches, cricket, sports, turnout of local fire brigade. All important events in my district were filmed.

"In 1898 I became a fully fledged exhibitor, hiring any public hall suitable for renting. Portable equipment included large heavy cylinders containing oxygen and hydrogen to produce light of the requisite intensity. My projector was on a tripod.

"To keep inquisitive patrons from crowding round the technical or operating section we used to put forms or chairs with ropes all round the enclosure. If the lime or gases got out of hand and made noises patrons became unduly scared, sometimes terrified. The pictures were sometimes so realistic that the rush of a train or galloping horses in a thriller of those times ocasionally caused people to stampede to the doors.

"Good luck to the KINE. I hope future subscribers will derive as much benefit from it as I have done."

*Louis B. Mayer (left), production chief of Metro - Goldwyn - Mayer, and S. R. Saronie, veteran exhibitor.*



## Louis B. Mayer wires

AMONG THE LEADING TRADE PUBLICATIONS OF THE MOTION PICTURE INDUSTRY THE ''KINE.'' HAS ESTABLISHED AN ENVIABLE RECORD OF ACHIEVEMENT. PLEASE ACCEPT MY CONGRATULATIONS AND BEST WISHES FOR CONTINUED SUCCESS ON THE OCCASION OF YOUR 40TH ANNIVERSARY AND 2,000TH ISSUE

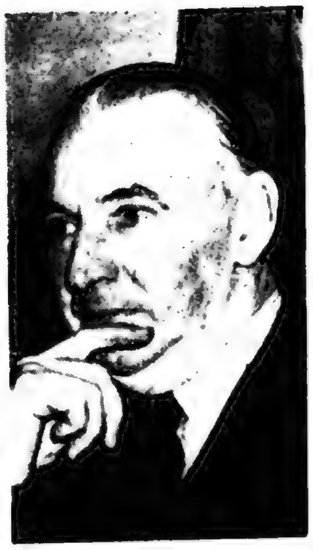
LOUIS B. MAYER
Vice-President, Metro-Goldwyn-Mayer.

## C.E.A. "Father" Says

IT is easy for me to offer sincere congratulations to the old KINE. on publishing its 2,000th issue. From the outset, it had a sense of values; it discussed serious matters seriously; it eschewed the garrulousness, the assertiveness, the bumptiousness, the what-did-we-tell-you-benighted-people attitude of some of its competitors.

Those old days, so far away in time, so near and clear in memory, produced a KINE. with hundreds of little advertisements of film renters and exchanges. Ours was among them. There were five or six of us in Newcastle. Pioneers, like Thomas Thompson, of Middlesbrough, used to buy 1,000-footer features outright at 4d. a foot. He would take the first run, then exchange with the others of our particular triangle and, thereafter, rent them—for whatever small exhibitors could pay—until worn out.

It is the fashion nowadays to sneer at the old 1,000-footers, but I am not so sure that, in story-telling, the film producers have made such marvellous progress as the critics suggest. I can remember 1,000-footers, such as Vitagraph's "Pippa Passes," which had more of dramatic value than many supers of to-day.



*S. F. Ditcham (left), managing director of General Film Distributors; Jos. Friedman (right) is Columbia chief in Britain.*

The KINE. helped the old-timers to fight down the prejudice, born of careless magisterial comments, against the attendance of children at kinemas. Yet, the silly prejudices are not quite dead. Busy-body authorities here and there try persistently to place restrictions on juvenile attendance at kinemas. None ever tries to justify himself by citing a concrete example of bad influence, for virtue continues to triumph unfailingly in the films which attract children.

Looking back over the years, I am proud to have been associated with the kinema Industry. I am proud, too, to have had a part in the forming of the National Association. Arthur Gale and I—how glad I was to welcome him back to the Council—are the only surviving Council members of those who met at Birmingham in 1912.

And, like the old KINE., I think we can look back and say: "This is no mean and small thing that we have done together."

FRED W. MORRISON, "Father" of the C.E.A. General Council.

## Columbia Calling

TWO thousand issues—it seems incredible, with the paper coming up so fresh and vital every week! Heartiest congratulations on your magnificent record of outstanding service to every section of the industry.

JOS. FRIEDMAN, Managing Director, Columbia Pictures.

## Frank Ditcham writes

I WOULD like to take this opportunity of extending to you my heartiest congratulations on your 2,000th issue, which crowns thirty-eight years of achievement, during which a consistently high standard of journalism has made the KINE. a valued friend to the Industry it serves.

S. F. DITCHAM, Managing Director, General Film Distributors.

## Cable from Zanuck

CONGRATULATIONS UPON YOUR 2,000TH ISSUE AND UPON THE PROGRESSIVE SERVICE RENDERED THE FILM INDUSTRY BY ''KINE.'' THROUGH PREVIOUS 1999 WEEKS. YOUR FILES BREATHE THEIR OWN TRIBUTE TO THE ''KINE'S'' CONSISTENT DRIVE TOWARDS INTERNATIONAL CO-OPERATION AMONG FILM INDUSTRY LEADERS. YOUR CONCEPTION OF TRADE JOURNALISM HAS ENCOURAGED BETTER PICTURES AND HELPED TO PROMOTE HIGHER ETHICAL STANDARDS INTO WHICH THE FILM INDUSTRY HAS GROWN FROM THE INFANCY IT ONCE SHARED WITH ''KINE. WEEKLY,'' TO ROBUST MATURITY YOU SHARE WITH IT TO-DAY.

DARRYL F. ZANUCK
Vice-President, 20th Century-Fox.

# Constructive Criticism in Trade Press Helps the Industry, says Hollywood

*A cable from veteran Sam Goldwyn, greetings from exhibitors throughout the provinces and messages from leading renting houses make up the KINE'S anniversary post-bag.*

I WISH TO EXTEND TO THE ''KINE.'' HEARTIEST CONGRATULATIONS ON ITS 2,000TH ISSUE. WE ARE PROUD TO KNOW AND HAVE IN YOU THE OLDEST AND PERHAPS THE YOUNGEST TRADE PAPER IN THE INDUSTRY, AND ONE OF THE MOST RESPONSIBLE IN RECORDING AND REPORTING FOR THE TRADE THROUGHOUT THE WORLD, THE GREAT STRIDES THE KINEMA IN ENGLAND WILL MAKE IN THE DAYS TO COME. ALL GOOD WISHES TO YOU.

SAM GOLDWYN.

## From a "Younger" Member

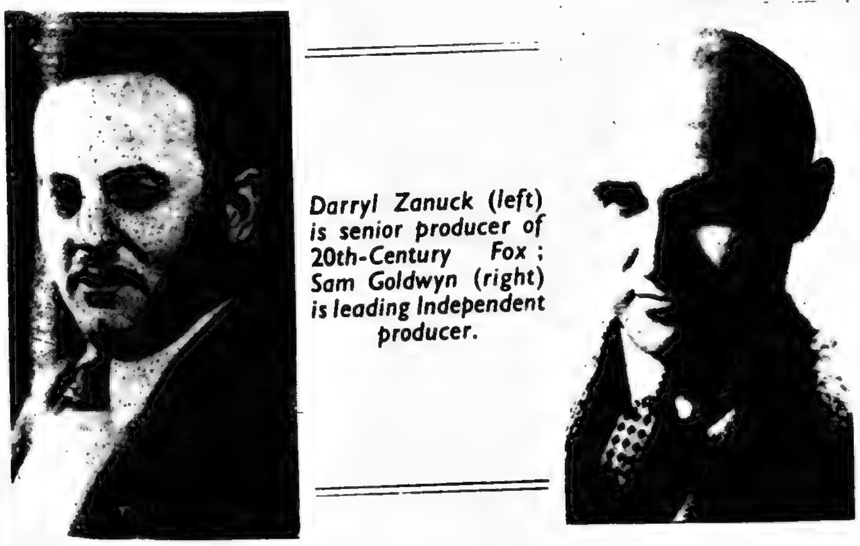
As one of the younger members of this glorious Industry of ours may I be permitted to offer my humble congratulations and appreciation of a job "well done."

On going through my training as an assistant operator some 25 years ago, nothing appeased my appetite for learning so much as a glance through the Kine., which I always conveniently found on my manager's desk—during his half-day off from duty.

During a long and serious illness, from which I am now recovered, one of the most welcome weekly packages received was the Kine. I would almost devour every printed word, and in consequence was kept fully informed of the Trade's doings and happenings.

Yes, sir, the Kine. with its advertisements, film reviews, information and instructive service, has been part and parent of my film education, and I am positive that there are hundreds of others who share my sentiments.

STANLEY W. PINK,
North Wales Representative, 20th Century-Fox Film Co., Founded Society of Cinematurians; Pioneer of the North Wales Trade Show.


*Darryl Zanuck (left) is senior producer of 20th-Century Fox; Sam Goldwyn (right) is leading Independent producer.*

## Voice of Hollywood

RECOGNITION OF THE FILM INDUSTRY'S RESPONSIBILITY TO ITS VAST MULTINATIONAL PUBLIC COULD NOT HAVE DEVELOPED AS IT HAS DONE WITHOUT THE CONSTRUCTIVELY CRITICAL VOICE OF THE PROGRESSIVE TRADE PRESS. THE ''KINE.'' IN ITS 2,000 EDITIONS HAS CONTRIBUTED MAGNIFICENTLY TO THE MARCH OF PROGRESS AND TO-DAY STANDS AMONG THE OLDEST AND MOST VIRILE AUTHORITIES ON THE FILM INDUSTRY. KEEP UP THE GOOD WORK.

FRANK FREEMAN,
Vice President, Paramount Pictures.

## British Lion writes

CONGRATULATIONS to the Kine. on reaching its 2,000 issue! The comprehensive reporting of trade news, unbiased editorial comment, fair film reviews and excellent technical sections which have characterised each issue since its inception in March 1907, has been relied on and appreciated by every side of the Industry. Here's wishing the Kine. and its staff continued success in the future.

S. W. SMITH, British Lion Film Corporation.

## "An Institution," says Milder

THANKS, as well as congratulations, are due to the Kine. for maintaining its fine service over 2,000 issues. You're an institution now, and one we all look to with pride.

MAX MILDER, Managing Director Warner Brothers.

*Francis Harley (left), head of 20th-Century Fox in Britain; Sam Smith (right) is chairman of British Lion.*

## "Warm Regards" from Harley

I CANNOT allow the occasion to pass without words of congratulation to the Kine. on reaching its 2,000th issue. With good journalism and a consistent effort to service the Trade through the long years, the Kine. is, I am sure, warmly regarded by the Industry May its good work continue indefinitely.

FRANCIS L. HARLEY, Managing Director 20th Century-Fox.

## Fred Prior's Line

**Fred A. Prior, Secretary for 25 years of Notts and Derby C.E.A., and this year's Chairman :—**

AFTER 27 years' association with the Industry, I feel the Kine. has established itself with the Trade by its moderation and the fairness of its criticisms. Its columns are always open to the expressions of opinion on any matters, its editorial invariably is well chosen and well expressed. It would be difficult to think of the Trade without the Kine., may its circulation continue to increase!

## The Voice of Finance

As one of the very few financial houses to become interested in the kinema and in film production in the very early stages of this great and growing Industry permit us to add our congratulations to the host you are receiving on attaining your 2,000th issue.

You will notice our Telegraphic Address—"Cinemato (Telex), London"—an odd one for a business of this type. When we commenced operations in 1912 almost our first business venture was to raise the capital for building the Alcazar Cinema at Muswell Hill, following soon after with the more ambitious project, the Alcazar, Hounslow. Hence "Cinemato"!

Years later in 1925, in association with A. E. Bundy and Bruce Woolf, we helped to form British Instructional Films and Pro Patria.

# 'Golden Opportunities for Investors from New Film Developments'

More recently we have provided modest capital for the small but well-founded company, "Charter Film Productions, Ltd.," whose affairs are conducted by those able young men the Boulting brothers and with whom the son of the writer, Capt. John Redway, R.A., is also associated. John Redway, with four years' service in the Middle East to his credit, is now attached to British Ministry of Information (Film Section) Cairo.

We believe that the film Industry will provide many golden opportunities for investors in the next few years in which connection we hope to play our part, confident that we should succeed, inspired as we are with complete faith in its worthwhileness—pro Bono Publico!

CHAS. P. REDWAY, Managing Director,
Redway, Mann and Co., Ltd., Stock Share Brokers,
14, Clifford Street, New Bond Street, W.1.

## Cable from RKO-Radio

IN A BUSINESS WHICH MOVES AS SWIFTLY AS OURS THERE IS NO STANDING STILL. STATIC INFLUENCES ARE SWEPT ASIDE AND THINGS UNWORTHY DO NOT LONG ENDURE. IT IS PROOF OF THE USEFULNESS OF THE ''KINE.'' IN ACTING AS LEADER OF TRADE OPINION AND AS AN EXCHANGE OF IDEAS BETWEEN THE VARIOUS SECTIONS OF THE MOVIE INDUSTRY, THAT IT HAS ENDURED 40 YEARS AND STILL REFLECTS A CAPACITY FOR OUTSTANDING AID TO THE INDUSTRY IN THE YEARS AHEAD. CONGRATULATIONS AND BEST WISHES. CHARLES W. KOERNER.

*Lou Jackson (left) is chief of Anglo-American; A. Coplan (right) heads United Artists in Britain.*

## A Word from Wales

ALLOW me to congratulate you on the publication of your 2,000th edition. Having been connected with the Trade for just over 25 years, I am comparatively a newcomer, but it must afford you extreme pleasure to look over the earlier editions of your paper and to note the many vicissitudes through which the Trade has passed. Like all healthy people, the Trade has had its teething troubles, growing pains, and now adult headaches.

I think of the days when your pages carried advertisements for open market subjects; the first of the experimental exclusive bookings; the original and very daring percentage terms; the outbreak of talkies; the outcry against prices of sound equipment; the periodical outbursts *re* sharing terms, all of which were problems that g impression at the time of being "the last straw to break the back." In spite of all these, the Trade and your paper have prog

W. J. FOOKS, Secretary of the South Wale
Monmouthshire C.E.A.

## A Youthful Veteran

THE KINE. though a veteran of 2,000 issues, still shows of loosing its youthful zest. It's a live, go-ahead vetera there was one—or, if you prefer it, an highly experienced often wonder how the KINE., a weekly, continually mai "scoop" the nationals on some big film story—"What t thinks to-day, the nationals print to-morrow."

LOUIS H. JACKSON, Managing Director.
British National Films; Chairman, Anglo-A can Picture Corp., Ltd.

*Arthur Dent (left), Goldwyn's London representative and (right) Tommy France, leader of the veterans of 1903*

## "Well Done," says Coplan

PLEASE accept my sincerest congratulations on your great achievement in reaching the 2,000th issue of the KINE. To me, as a comparative newcomer to these shores, this fact alone speaks volumes as to the value and prestige your publication has held since the inception and throughout the growth of the Industry.

DAVID H. COPLAN, Managing Director United Artists.

## Note from Birmingham

MAY I congratulate KINE. WEEKLY on the publication of its 2,000th issue, and express the wish that it may continue for many years to give to exhibitors the same service by way of information, criticism and guidance? For exhibitors this is surely one of many things which we are apt to take for granted, but we are very thankful that throughout the years, including the War and its dislocations, we have never had a break or failure in the trade's own "Weekly."

B. T. DAVIS, Chairman, Birmingham and Midlands
Branch of the C.E.A.

## Gist from Grimsby

A SOUND Trade periodical is an undeniable essential any industry. We are fortunate in that over a very long we have had the KINE. as our premier Trade paper.

My association with the Industry extends over nearly 40 and during the whole of that period I have found the KINE. a fir ority in my business. Its main, and most valuable, characteri s, I think, its liveness and its ability in keeping abreast of curre nds in the Industry. This is particularly noticeable in its format ich, even in the early days, was always well ahead of its competit and in keeping with the latest practice.

CHARLES CLOW, Secretary, North Lincs

## N. Ireland says

ON behalf of the Northern Ireland branch of the C.E.A., I members' hearty congratulations and sincere good wishe KINE. on its consistent achievements. In the comparatively fe I have been in the Industry I have been struck with the accurate reports as well as the wealth of information w beneficial to all sections of the Industry.

In the years ahead we feel more than confident that the KIN play an important part in helping to solve the many and d problems which will face our industry.

L. HYMAN, J.P., Chairman, Northern Ireland C.

*Many more messages of congratulation are held over until next wee*

# Close-Ups
### by
### SCREENCOMBER

WHEN squirming things began to emerge from the primordial slime, it became evident that the film Industry was inevitable.

It started when the Neolithic man first began decorating his gloomy caverns with rude paintings and figures—this, of course, was some time before the Hays Office came into existence.

In fact, the first case of interference by the Hays Office arose over a certain Adam and Eve who did not give a fig for the ban until the edict forced them to turn over a new leaf.

These crude paintings were much used, too, by the Neolithic man about town to lure some innocent Neolithic beauty into his cavern to see his etching.

Thus dawned the first picture producers.

The ape-like skull of these early ancestors is particularly evident in the case of a certain well-known producer whose name we must not mention because the Editor would cut it out anyway.

**Slabs of Dope**

IN those days we laboriously hued out the KINE. from great slabs of stone. This work was done by one Screencomber, the Chiseller, so you see, we ourselves, and numerous of our friends will bear us out, come from a long line of chisellers. Our sub-editor, I remember, was a certain Boadicea, who would cut our copy to ribbons by riding through it, rough shod, with chariot mounted with knives. We often wonder, when we see what our present Editor does to our column, whether he might not be descended from that celebrated Queen.

A distant forefather of the present Josh Billings was Cosh Billings, who had a peremptory method of dispensing criticism. If a picture did not please him he simply coshed the producer over the head with his stone axe.

Pictures have improved since those far-off times, at least some of them have, but although they were naive they brightened our little caves. Well do I remember the early commissionaires standing outside the caves with their flashing flint lighting bawling "Now showing, 'The Sabre-Toothed Tiger,' and full supporting programme."

**First Circuit**

ON our door we invariably employed a tame brontosaurus to act as guard against irate advertisers, but we had him destroyed, when he was continually mistaken for a well-known film executive, minus his horn-rimmed spectacles.

One of our first really big "scoops" was the news that the Great Chief Ra-Nk had purchased a series of these picture caves and had thus established the first circuit.

He called them Mastodons after a well-known household pet of the period, but long usage subsequently abbreviated the name to Odeons.

*John Loder and June Duprez are stars in BRIGHTON STRANGLER (RKO-Radio). Reviewed in this issue*

## DAWN TRUST WANTS RANK TO SHOW U.S. RELIGIOUS FILMS

The Dawn Trust Film Library has acquired the English rights to American-produced religious films for distribution in this country through a new private company, Bible Films.

Rev. Brian Hession, a director of both companies, told the KINE. this week that he wants Rank to show these American-made films, possibly in his national children's clubs.

The films, many of them in colour, are mainly two-reelers. They have been made by Cathedral Films Inc. in Hollywood, a number of popular screen favourites playing rôles anonymously.

This "popular star in religious film" angle is being followed up in this country by a magazine, says Mr. Hession.

He describes the quality of the films—there will be about thirty in the first batch—as better than any religious films yet produced in this country.

The first to arrive in Britain are to be shown to the Trade at the British Council offices on Aug. 31.

When the manager of the Hippodrome, Featherstone, Yorks, arrived at his office on Thursday morning he found that his safe was missing, along with other articles.

## Australian Managers Have State Pay Award

### TEN POUND MINIMUM

KINEMA managers of New South Wales benefit by a State Industrial Commission Award, the first of its kind in Australia, securing minimum rates of pay ranging from £10 to £12 10s. per week.

Full details of the award have been mailed to the KINE. from Sydney by Roy Purves, who is known to exhibitors in the Lancashire area.

Main features of the award are:—

*Theatre Managers.*—(*a*) In charge of a city theatre or theatrette with continuous performances, £12 10s.

(*b*) In charge of a- suburban theatre or country theatre giving two shows a day, £12.

(*c*) In charge of a suburban theatre or country theatre showing six nights and a Saturday matinée, £10 10s.

(*d*) In charge of a theatre with more than three shows a week, £10.

(*e*) In charge of a theatre running three shows or less a week, one-sixth of the appropriate weekly rate plus 15 per cent. for each performance—each performance not to exceed four hours.

*Others*:—

(1) Assistant managers (city), £10 10s.

(2) Assistant managers (suburban and country), £10.

(3) Secretary-treasurer and or treasurer, £9 10s. Casual employees shall be paid one-sixth of the appropriate weekly wage plus 15 per cent. per day or part of a day. The time for each day is to be four hours.

**Working Hours**

The ordinary hours of work for employees will not exceed 88 hours in 14 consecutive days. No more than 48 hours may be worked in any one week.

The ordinary hours of work are not to begin before 9 a.m. or finish later than 11 p.m.

All time worked outside the ordinary working hours and times prescribed by this award shall be paid at the rate of time and a half for the first two hours and subsequently at double time.

All Sundays, holidays and extra matinées will be paid for at double time rate.

## £125,000,000 for U.S. Rehabilitation

***"Kine." Cable from "Motion Picture Daily," New York***

**THE JAP surrender offer brought to light American film Industry plans to spend $500,000,000 in building and refurnishing theatres, studios and distribution branch offices. The Government has called off an Industry meeting regarding rawstock allocations for the fourth quarter, with predictions that stock allocations will be eased in the future.**

**HOLLYWOOD producers have invested $100,000,000 since 1941 in producing features with inter-American significance to develop the good neighbour policy.**

**PUBLIC resentment is growing against gangster films. Production code administrator Joseph Breen has advised Hollywood producers of the public group protests.**

**RKO-RADIO'S NED DEPINET announced 37 features for the new season, seven more than for this year.**

**WARNERS net for nine months ended May, 1945, is $6,500,000 as against $5,000,000 for the same period last year.**

**CANADA ban on new theatre construction continues.**

**MARK HELLINGER Productions will distribute through Universal.**

**OLD-TIMER Arthur S. Kane, retired for many years, has died in Hollywood at the age of 71.**

**WESTERN ELECTRIC is to market complete line in theatre accessories in England in post-war era.**

The Petain Trial
The s.s. Queen Mary Comes Home
see
BRITISH MOVIETONE NEWS (To-day)

## Basle to Revive Film Congress

For the first time in six years the International Film Congress will meet at Basle, Switzerland, from August 30 to September 8.

Conferences will take place under the general heading, "Films and the Rebuilding of Europe." Selected feature and documentary films will be shown, and several of the old classics will be revived for the delegates.

America, England, France, Belgium, Sweden, U.S.A., Italy and anti-Fascist Germany have been invited to send delegates, or Congress assistants to put forward their films.

The experiences and suggestions of film institutes, producers, agents, artists and others will be discussed with a view to throwing light on the problems of the future.

### Eastbourne Kinema is Reopened

The New Eastern, Eastbourne, which was closed during a larger part of the war years, has been reopened as the Regal. It is controlled by S. Glenn, who also has the New Central Eastbourne. The Regal is equipped with Western Electric apparatus.

# New Films at a Glance

| Title and Renter. | R.T. and Certificate. | Stars. | Remarks. | Box-Office Angle |
|---|---|---|---|---|
| **Army Wives** ... ... **(Pathe)—American.** | 59 min (A) | Elyse Knox, ... ...<br>Marjorie Rambeau,<br>Rick Vallin. | Friendly, amusing and tender romantic comedy drama with a topical "service" flavour. Story adequate, cast versatile and footage compact. | **Reliable second for most halls. Safe for youngsters.** |
| **Brighton Strangler, The** ... **(RKO-Radio)—American.** | 67 min. (A) | John Loder, ...<br>June Duprez,<br>Miles Mander. | Novel crime melodrama with a plausible basic theme. Acting and direction a trifle slipshod, but climax exciting and title box-office. | **Sound chiller for the masses and sticks. Hardly suitable for youngsters.** |
| **Destiny (G.F.D.-Universal)—American.** | 65 min. (A) | Gloria Jean, ... ...<br>Alan Curtis,<br>Frank Craven. | Robust and rose-coloured uplift romantic melodrama. Story both tough and sticky, but characterisation good, direction resourceful and moral sound. | **Reliable hokum for the industrial element and the family.** |
| **Frozen Ghost, The** ... **(G.F.D.-Universal)—American.** | 61 min. (A) | Lon Chaney, ...<br>Evelyn Ankers,<br>Milburn Stone. | Cheap crime melodrama, the latest of the "inner sanctum" murder series. Story, acting and direction crude. | **Thriller for the uncritical only. Definitely not for juveniles.** |
| **Men in Her Diary** ... **(G.F.D.-Universal)—American.** | 74 min. (A) | Peggy Ryan, ...<br>Jon Hall,<br>Louise Allbritton. | Piquant and attractively mounted sex comedy with an original theme. Characterisation very good, dialogue snappy and staging de luxe. | **Capital general booking. Safe for youngsters** |
| **Night Must Fall** ... ... **(M-G-M)—American.** | 116 min. (A) | Robert Montgomery,<br>Rosalind Russell,<br>Dame May Whitty. | Psychological mystery drama brilliantly adapted from the stage success and originally reviewed in the Kine. issue of June 17, 1937. | **Excellent revival. Hardly suitable for children** |
| **Pan Americana** ... ... **(RKO-Radio)—American.** | 84 min. (A) | Phillip Terry ... ...<br>Audrey Long,<br>Robert Benchley. | Crazy South American comedy musical. Story slight but guest talent very good and staging and photography excellent. | **Acceptable novelty booking for all classes. Nothing to harm youngsters.** |
| **† Son of Lassie** ... ... **(M-G-M)—American.** | 100 min. (U) | Peter Lawford, ...<br>June Lockhart,<br>Lassie and Laddie. | Spectacular, moving and exciting all-Technicolor canine comedy melodrama, set for the most part in Nazi-occupied Norway. Story far-fetched, but dog stars clever, direction resourceful and scenery superb. | **Excellent general booking. Great for youngsters.** |
| ***Wings of the Morning** ... **(20th Century-Fox)—British.** | 86 min. (U) | Annabella, ... ...<br>Henry Fonda,<br>Leslie Banks. | Thrilling and sentimentally refreshing romance of Irish and Romany life, culminating with exciting Derby sequences. Originally reviewed in Kine. issue of January 28, 1937. | **Very good revival. Great for the family.** |

*** British picture.** **† In Colour.**

# REVIEWS FOR SHOWMEN

## Pan Americana

*RKO-Radio. American (A). Directed by John H. Auer. Featuring Philip Terry, Audrey Long and Robert Benchley.* 7,578 *feet. Release not fixed.*

CRAZY South American comedy musical, which, in construction partakes of a spectacular cabaret crawl. It describes the gay and colourful itinerary of the staff of a New York magazine out to pick Latin beauties and talent for a lavish "good neighbours" revue.

The romantic thread employed to link the exotic acts, singers and bands together is piquant, the stellar acting team displays a lightness of touch and the staging and photography are particularly effective.

It is perhaps slightly on the long side, but its high spirits, dazzling wardrobe and glamorous atmosphere almost excuse this. Acceptable novelty booking for all classes and rumba fans in particular.

**Story.**—Dan Walker, ace cameraman, Joe Anne Benson, feature writer, Charlie Corker, foreign editor, and Helen Hopkins, wisecracking managing editor, visit South America to photograph beautiful Latin girls for a revue their magazine is sponsoring. Susceptible Dan falls for attractive Jo and she, in spite of her engagement to Jerry Bruce, an American business man, lets him think she is all for him. After "talent scout" visits to Mexico City and Havana, they eventually arrive at Rio. Jerry is there to meet them and his presence puts Dan's nose out of joint. However, Jerry finally sees which way the wind is blowing and in the end true love triumphs.

**Acting.**—Philip Terry and Audrey Long make the most of the snappy dialogue and saucy, if slight, love interest, as Dan and Jo, and Eve Arden and Robert Benchley put over additional wisecracks with point and gusto as Helen and Charlie.

**Production.**—The tale is apparently principally designed to strengthen Latin and North American relations. It is hardly strong or insistent enough to be of exceptional value as propaganda, but at least its romantic ups-and-downs furnish a colourful and dazzling platform for native South American talent. A host of other talented and highly polished turns and acts are effectively distributed over its ample, but glittering running time. As novelty light entertainment, it has quite a high points rating, and the average exhibitor could do much worse than register here.

**Points of Appeal.**—New story angle, gay romantic interest, versatile teamwork, glittering musical talent, artistic technical presentation and intriguing title.

## Army Wives

*Pathe. American (A). Directed by Phil Rosen. Featuring Elyse Knox, Marjorie Rambeau and Rick Vallin.* 5,396 *feet. Release not fixed.*

FRIENDLY, amusing and occasionally tender romantic comedy drama which sets out to indicate the trials, tribulations and disappointments that beset the young Serviceman who attempts to marry in haste.

The unpretentious yet capable and willing cast tackles the human and sentimental cliches with infectious enthusiasm and the result is agreeable and topical light fare. Reliable "second" for most halls.

**Story.**—Jerry Van Dyke, a débutante, and Barney, a humble Army corporal, fall in love at first sight. They want to get married before Barney returns to camp, but Jerry is under age by four days and her stuck-up parents refuse to give their permission. The despondent Barney and his breezy pal, Mike, return to duty and Jerry hopes to follow with Louise, Mike's chirpy wife. The two girls find wartime travelling difficult, but Mrs. Shanahan, a friendly woman with six young children, helps them along. Jerry and Barney continue to meet at various Army stations, but they are never together long enough to get married. Finally, Mrs. Lowry, understanding wife of the General, hears of their plight and sees that they are hitched. The newlyweds then have a few golden hours together before Barney goes overseas.

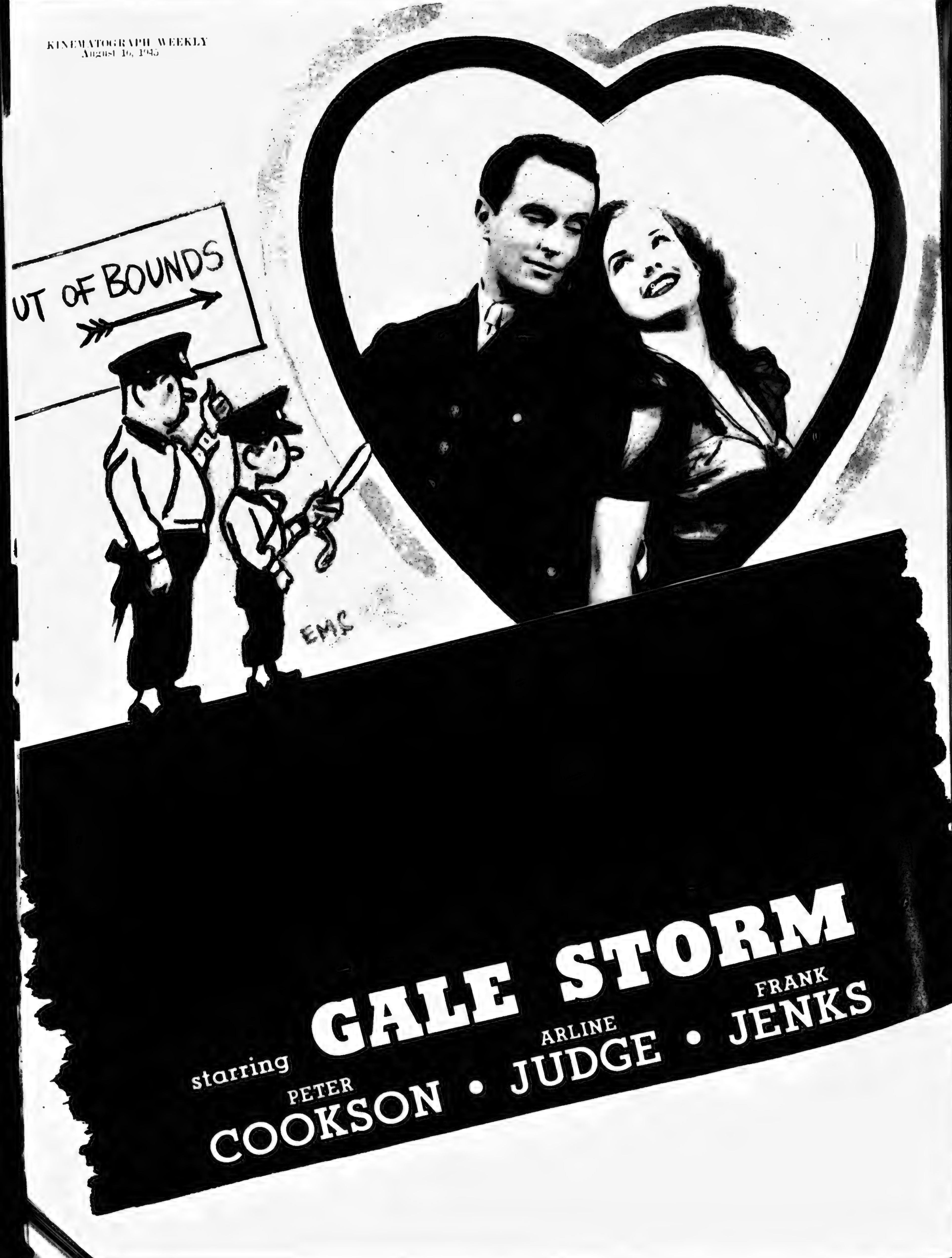
**Acting.**—Elyse Knox is a pretty and appealing Jerry, Rick Vallin makes a sincere and likeable Barney, and Marjorie Rambeau registers as the much-married Mrs. Shanahan, while Dorothea Kent and Murray Alper strengthen the comedy department as Louise and Mike. The kids are good, too.

**Production.**—The American housing shortage and transportation difficulties furnish [illegible] for most of the sentimental and human [illegible] situations and all are sufficiently near [illegible] to give a human and topical touch [illegible] artless happenings. In its unpretentious way it is not at all bad light entertainment. Its sheet anchor is its obvious feminine appeal.

**Points of Appeal.**—Chummy and topical [illegible], versatile cast, popular romantic and [illegible] angles, appropriate comedy, handy footage and good title.

*Continued on page* 51

SOMETHING
TO CROW ABOUT


UT OF BOUNDS
EMC

starring **GALE STORM**

PETER **COOKSON** · ARLINE **JUDGE** · FRANK **JENKS**

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**JAMES LYDON**
**SALLY EILERS**
and **WARREN WILLIAM**
IN A P.R.C. SPECIAL PRODUCTION

with **REGIS TOOMEY**
PRODUCED BY LEON FROMKESS
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**FIRST-CLASS STORY, CAST AND DIRECTION**

[illegible] of how a boy revealed the [illegible] that led to the solution of [illegible] murder of hi[illegible] infamy of [illegible] wh[illegible] and

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**in ANOTHER HILARIOUS
ROUSING
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Starring
**THE EAST
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WITH LEO GORCEY
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**DIRECTED BY
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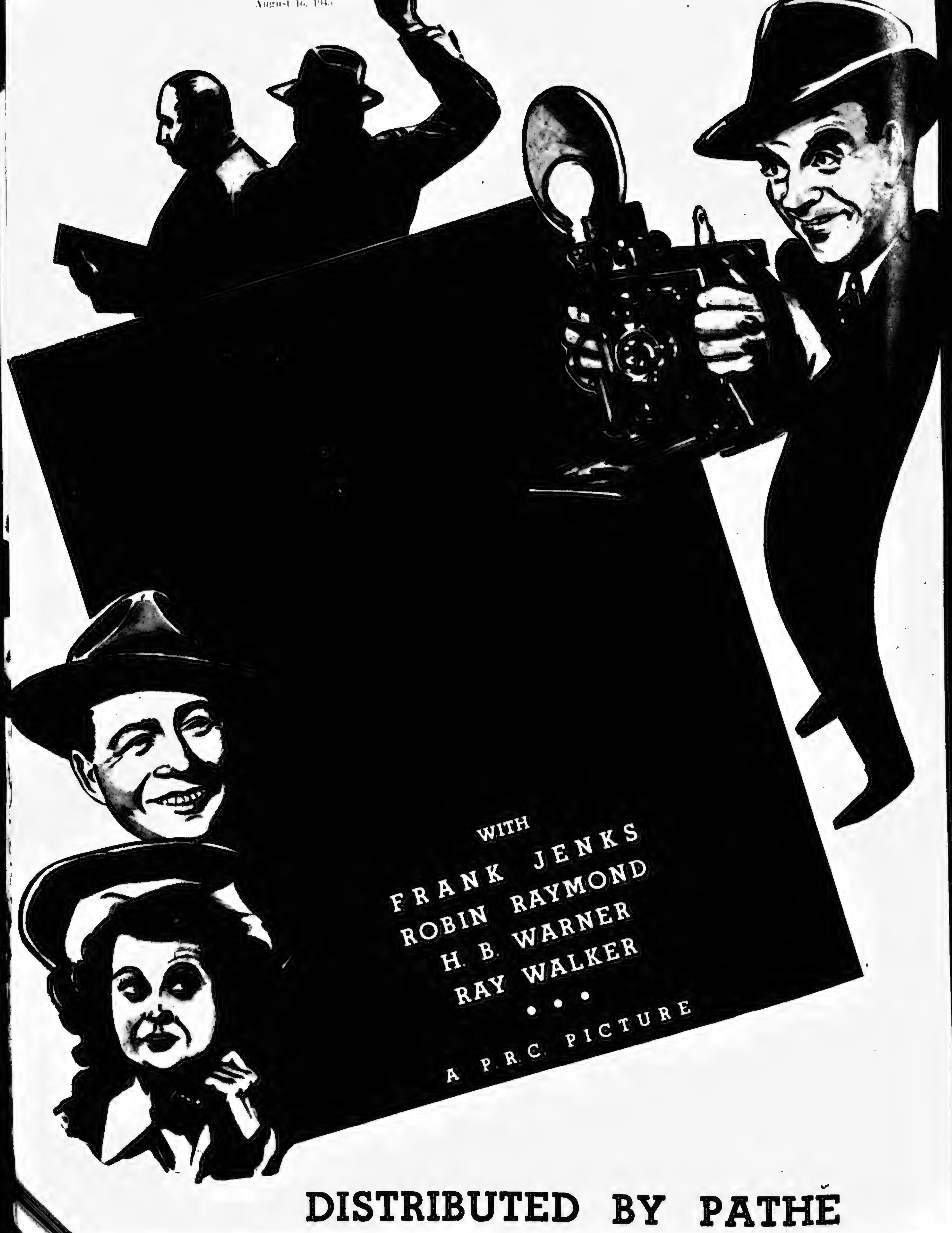
WITH
FRANK JENKS
ROBIN RAYMOND
H. B. WARNER
RAY WALKER
• • •
A P.R.C. PICTURE
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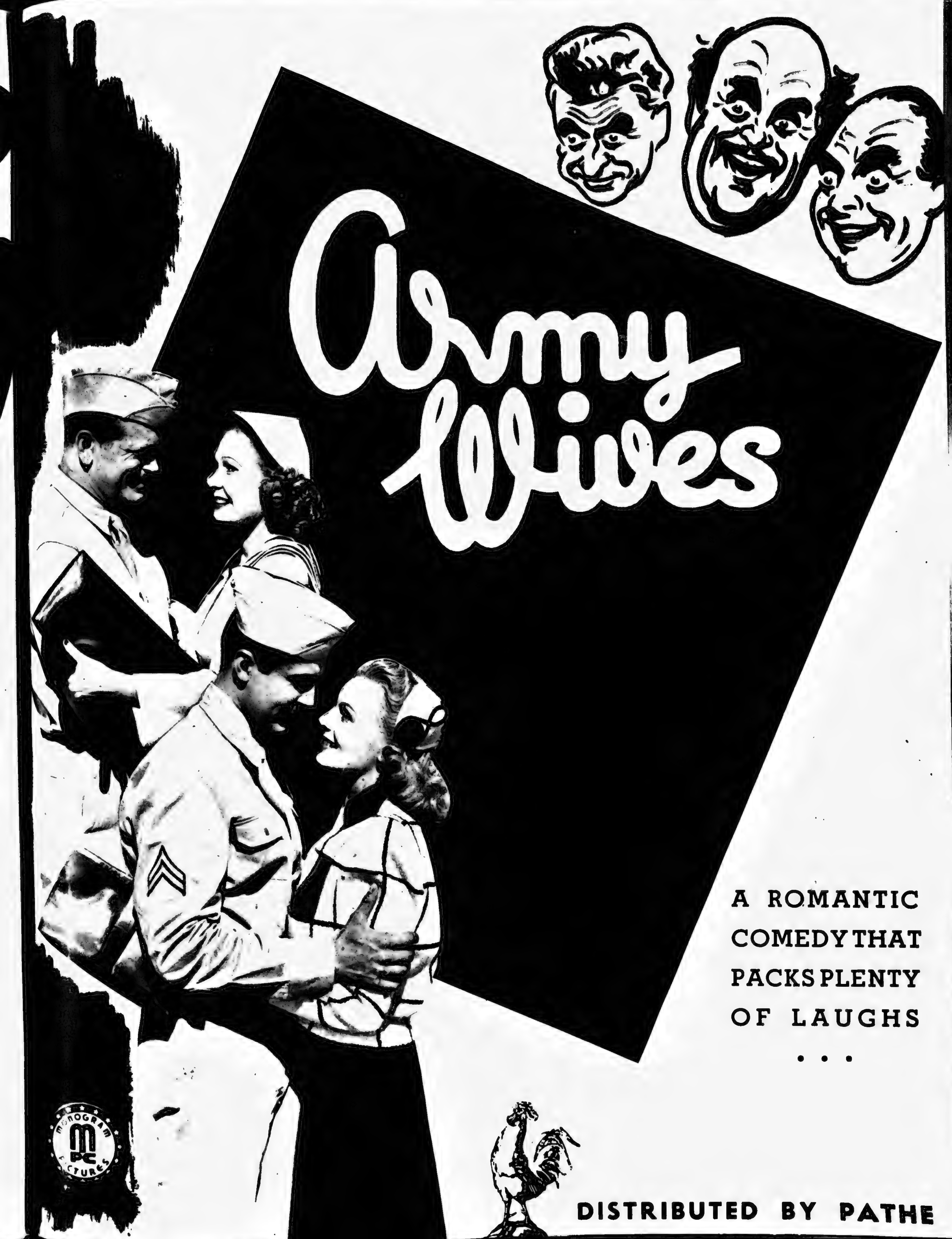
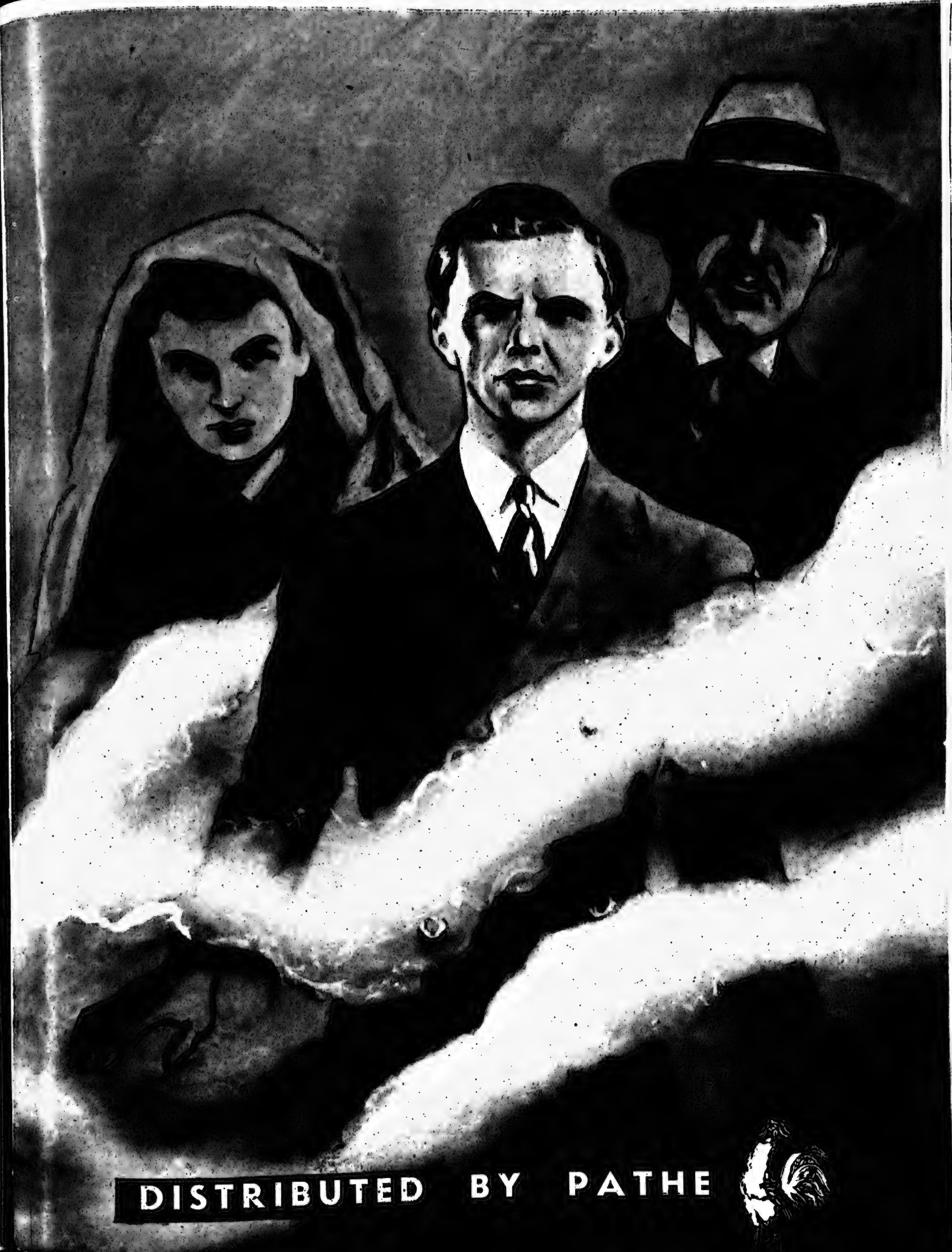

Army Wives
MONOGRAM PICTURES
MPC

A ROMANTIC
COMEDY THAT
PACKS PLENTY
OF LAUGHS
. . .

**DISTRIBUTED BY PATHE**

***ANNE JEFFREYS and LAWRENCE TIERNEY in a dramatic scene in the new Pathe-Monogram Production "DILLINGER," based on the thrilling life story of the notorious gangster***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## HE LIVED BY THE GUN—and DIED BY THE GUN.

The TRUE STORY OF THE MOST NOTORIOUS OUTLAW of OUR TIME . . .

PATHE PRESENTS
A MONOGRAM SUPER SPECIAL

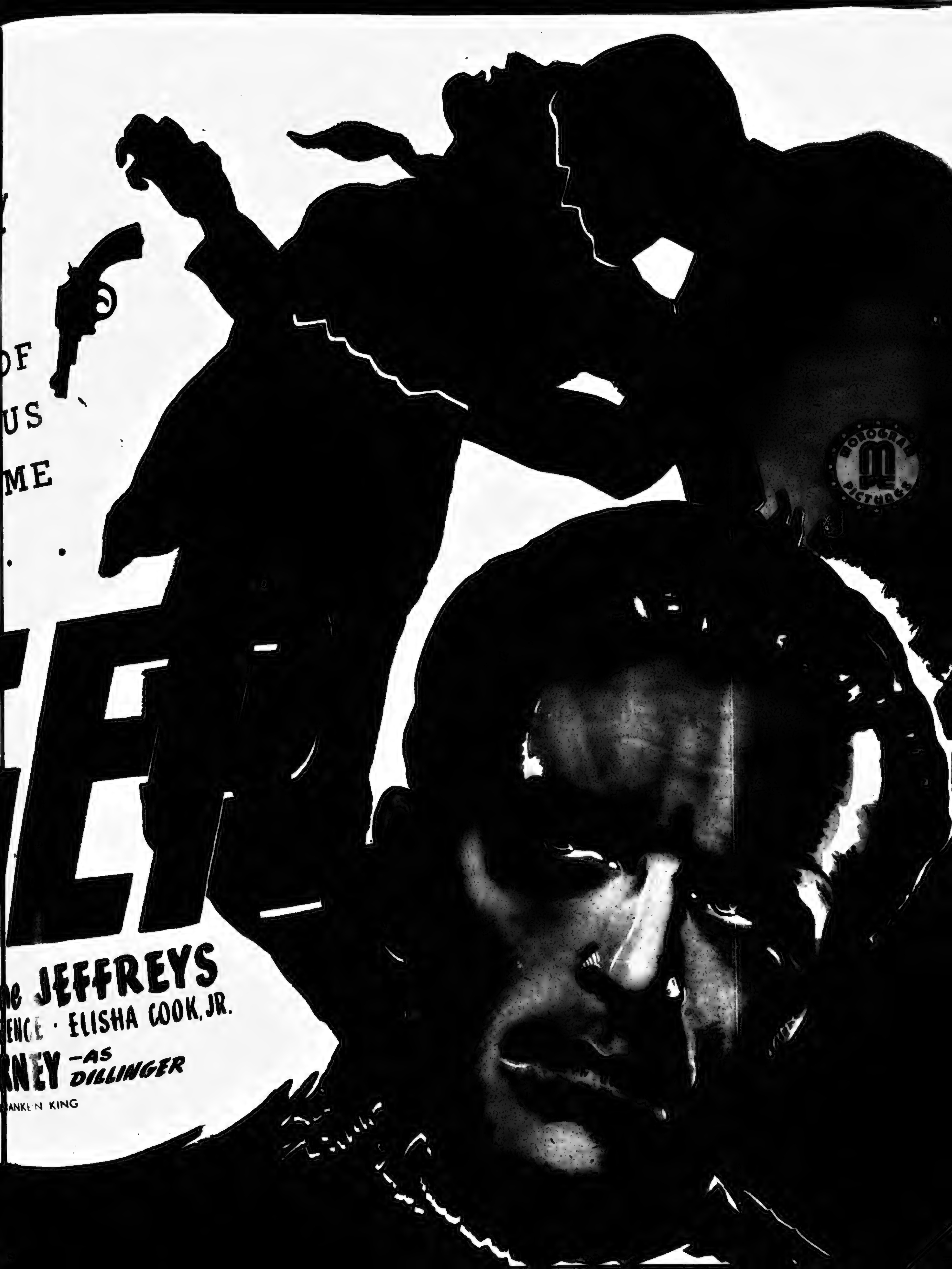
# DILLINGER

**Edmund LOWE** ☆ **A ne JEFFREYS**

EDUARDO CIANNELLI · MARC LAW ENCE · ELISHA COOK, JR.

—AND INTRODUCING **Lawrence TI RNEY** —AS DILLINGER

Produced by MAURICE nd ANKEN KING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AWRENCE · ELISHA COOK, JR.
ERNEY —AS DILLINGER
end ANKEN KING
MONOGRAM PICTURES

# There Goes Kelly

Here's a happy combination . . . riotous Comedy . . . Mile a minute action . . . Thrill-filled mystery and rollicking romance. They are all in this slickly produced Monogram Picture.

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## REVIEWS

—continued from page 38

## Men in Her Diary

*General F.D. - Universal. American (A). Directed by Charles Barton. Featuring Peggy Ryan, Jon Hall and Louise Allbritton. 6,517 feet. Release November* 12, 1945.

PIQUANT, attractively mounted sex comedy telling how an ugly duckling's diary, filled with wild and tender romantic imaginings, causes a temporary break in the marriage of a handsome man-about-town and his beautiful, but jealous, wife.

The neat and novel plot contains warm sentiment and is smartly decorated with snappy lines and there is smooth and crisp alternation of laughs and heartaches. First-class team work and resourceful direction also contributes to grand light entertainment. Feminine appeal is particularly strong. Capital general booking.

**Story.**—Randolph Glenning, a successful publisher and backer of plays, is devoted to Isobel, his beautiful wife. She returns her husband's affection, yet suffers from incurable jealousy. When Randolph's secretary goes on holiday Isabel insists that Doris Mann, a shy, unattractive working girl, is engaged as substitute. Loveless Doris has a particularly keen imagination and she partly satisfies her longing for romance by keeping a diary in which she writes of happy but fictitious assignations with nearly every male she knows. The innocent Randolph figures prominently in the diary, which accidentally falls into Isabel's hands. Divorce proceedings follow. Diane Lee, a mercenary revue star, is after Randolph and she sees that the worst possible interpretation is put on Doris's relationship with her boss by glamorising the dowdy Doris when the case is heard. The judge grants a decree, but shortly afterwards Diane overplays her hand and Randolph and Isabel are reconciled before she can cash in. Meanwhile, Doris finds a steady beau.

**Acting.**—Peggy Ryan acts naturally and with considerable charm as the plain but romantic Doris, Louise Allbritton is a dazzling Isobel, Jon Hall is more than adequate as Randolph, and Ernest Truex, Virginia Grey, Alan Mowbray, Eric Blore and Maxie Rosenbloom contribute clever supporting cameos.

**Production.**—The story, which, by the way, displays a shrewd understanding of feminine psychology, is rich in tender, as well as piquant, touches, and these, augmented by resourceful acting and direction, form the warp and woof of a snappy and engaging screen play. Apart from its lively and ingratiating situations, its dialogue entitles it to top marks. Even more important, it is that rare achievement, a woman's comedy.

**Points of Appeal.**—Gay and novel story, neat sentimental touches, exceptionally good characterisation, clever dialogue, strong feminine angle, de luxe presentation, popular cast and good title.

## Destiny

*General F.D. - Universal. American (A). Directed by Reginald LeBorg. Featuring Gloria Jean, Alan Curtis and Frank Craven.* 5,822 *feet. Release October* 15, 1945.

ROBUST and rose-coloured romantic melodrama, with an "uplift" theme, describing how a fugitive from justice, who started life off on the wrong foot, is rehabilitated through the faith, courage and tenderness of a blind girl. The first half is undiluted gangster fare, while the second goes to the other extreme and wallows in religious sentiment, but, all the same, competent acting, resourceful direction and ambitious stagecraft merge the two into an exciting and interest-compelling, if slightly old-fashioned, screen parable. Reliable hokum for family and industrial halls.

**Story.**—Cliff, a fellow with a chip on his shoulder, falls for Phyllis, an unscrupulous café singer. She introduces him to Sam Barker, a gangster, and before long he is arrested for his part in a hold-up. Meanwhile, Phyllis disappears with Cliff's ill-gotten gains. Cliff eventually makes a break and Betty, a pretty schoolmistress, offers to help him, but he refuses to trust her. Later he seeks refuge in a roadhouse owned by Marie, a tough woman, but she recognises him and, eager for the reward, phones the police. Fed up with life and women in general, Cliff makes for a lonely farm owned by Clem, a God-fearing man, and his blind daughter Jane. He is tempted to rob them, but a dramatic twist and Jane's sweetness and saintliness finally rehabilitate him.

**Acting.**—Gloria Jean acts with feeling as Jane, Alan Curtis meets all dramatic demands as the reformed Cliff, and Frank Craven turns in a kindly study as Clem. The tough types are good, too.

**Production.**—The flashback preliminaries covering Cliff's uneasy plunge into crime carry a kick, but the subsequent action on old Clem's farm is less convincing. The penultimate set-up and situations veer towards the mawkish. (The heroine is so good and pure that the flowers nod, the trees bow and the birds gently dive and twitter whenever she appears. There is also thunder and lightning to underline her strange spiritual powers.) Its violent contrasts should not, however, seriously disturb the ingenuous, those who still believe in Hellfire and Father Christmas. In short, exuberant and effective animated tract. Incidentally, its obvious title and star values meet most commercial demands.

**Points of Appeal.**—Crowded story, exciting gangster interludes, robust spirituality, popular romance, spectacular climax, attractive cast and box-office title.

## The Brighton Strangler

*RKO-Radio. American (A). Directed by Max Nosseck. Featuring John Loder, June Duprez and Miles Mander.* 6,057 *feet. Release not fixed.*

NOVEL crime melodrama which records with some exuberance the hectic homicidal activities and spectacular end of an actor who, after receiving serious head injuries in a London air-raid, becomes mentally deranged and plays in real life his sensational stage rôle of strangler.

The plot is both ingenious and psychologically plausible, but slightly hammish acting —John Loder is not sufficiently subtle in the key part—and a few stray solecisms prevent it from reaching the top grade. Nevertheless, it is a cut above the average "second." The title is definitely good. Reliable "chiller" for the masses and sticks.

**Story.**—Reginald Parker, star of "The Brighton Strangler," a London stage hit, is knocked unconscious during a blitz. When he recovers he is no longer himself, but the killer he has been playing with such marked success. He makes his way to Victoria Station and is attracted by April Manby, a pretty W.A.A.F. officer, and follows her to Brighton. April is secretly married to Bob Carson, an American flyer, and Parker, who borrows the name of Gray from his stage rôle, promises to keep a still tongue when he visits her home. He continues to believe that he is Gray, the Brighton Strangler, and, true to the play, embarks on a series of brutal murders. Finally, April begins to suspect, and in the end it is only by the narrowest chance that she is not added to "Gray's" victims. A last minute twist saves her and brings the unhappy killer to an appropriate, if grisly, end.

**Acting.**—John Loder is Parker alias Gray, but he fails to portray the difficult part with finesse. His timing is at fault. June Duprez is adequate as April, Michael St. Angel is a breezy Bob, and Miles Mander contributes an impressive cameo as a police chief.

**Production.**—The fault with the picture is that the acting and direction are not quite equal to the story. The secret of the killer's identity is shared with the audience, but instead of concentrating on the diseased mind of the unfortunate central character and leaving his actual crimes to the imagination, the strangling is depicted with serial-like enthusiasm.

The thirst for blood occasionally reduces a clever basic theme to lurid "Sweeney Tod." Yet, with all its imperfections and might-have-beens, it is not a bad popular thriller. The title's good, and, after all, experience has proved that the crowd is not averse to taking its "thick-ear" neat.

**Points of Appeal.**—Ingenious plot, good moments of suspense, popular British cast and arresting title.

## Son of Lassie

*M-G-M. American (U). Photographed in Technicolor. Featuring Peter Lawford, June Lockhart and Lassie and Laddie.* 9,015 *feet. Release October* 29, 1945.

SPECTACULAR and visually exciting canine sentimental comedy melodrama, inspired by the recent turn-up, "Lassie Come Home." The story, photographed in Technicolor, is set for the most part in Nazi-occupied Norway. Although a little disjointed and a trifle long, a delightful performance by Laddie, many well-timed thrills and, above all, breathtaking scenery, the finest yet recorded by the Technicolor camera, amply atone for minor technical defects.

This heartwarming, wholesome and fresh production will infallibly appeal to the boy in all ages and both sexes. Excellent general booking.

**Story.**—Joe, a young R.A.F. son of Sam Carraclough, head kennel-man to the Duke of Rudling, a breezy Yorkshire landowner, and Laddie, son of Lassie, Sam's prize collie, are great friends. So are Joe and Priscilla, the Duke's pretty granddaughter. Laddie is trained for war, but fails to pass a crucial test. There is general disappointment, but Joe and Laddie remain firmly attached and Laddie follows Joe when he returns to his station. Later Laddie stows away in Joe's 'plane which is brought down over Norway. Laddie and Joe are forced to separate, but Laddie determines to find his young master. He is used as a bloodhound by the Nazis before he eventually catches up with Joe, but the two, strenuously helped by the "underground," eventually arrive safely home, much to the joy of Sam, Priscilla and Lassie.

**Acting.**—The two dogs give a grand performance as Laddie and Lassie respectively. Indeed, it is definitely a triumph for the canine stars. Peter Lawford also does well as Joe, and Donald Crisp, Nigel Bruce, June Lockhart, Nils Asther and Robert Lewis are others deserving of special mention.

**Production.**—The main action illustrates Laddie's determination to rejoin his master in Nazi-ridden Norway and the hazardous trek, punctuated with spectacular thrills and decorated with superb scenery, fills the major portion of the film's running time. Its scenic wonders, brilliantly amplified by Technicolor and appropriately accompanied with music by Edward Grieg, cannot be overpraised. One thing more, on this occasion the censor has, in face of a few grim Nazi horrors, displayed sound judgment and breadth of mind by granting a "U" certificate.

**Points of Appeal.**—Colourful and exciting, if slightly far-fetched, story, big thrills, engaging performances by Lassie and Laddie, good support, natural comedy touches, Technicolor, superb scenery and natural box-office pedigree.

*Continued on page* 53

L

# Receiving a Radiophoto from Moscow

The radio facsimile equipment illustrated here is used for transmitting still photos over many thousands of miles. It is an RCA achievement of the first magnitude. Progressive development of this kind in RCA laboratories is your finest guarantee of getting up-to-the-minute sound equipment in your theatre when you instal . . .

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## NEW ENNISKILLEN REGULATIONS

### Appeal Procedure for Parents

A SEQUEL to the successful opposition of the Northern Ireland C.E.A. to the proposal of the Enniskillen Council to ban the admission of children to kinemas has been the drafting of new regulations.

These follow the usual procedure adopted in England, including the screen exhibition of the B.B.F.C. certificate; the exhibition at the entrance of a category board and the restriction of still display to incidents in the film.

Two unusual regulations are the necessity of publishing title and category of each film at least two full weeks before playdate, and the provision by which any three or more parents may petition the council in the event of exception being taken to any film.

◆

### *Death of Walturdaw Chairman*

The death took place on August 5 of Col. J. W. Abraham, O.B.E., D.L., J.P., in his 71st year, after a long illness.

Col. Abraham had been chairman of Walturdaws since 1923. He was father-in-law of the late Lieut. Neville Armitage, R.N.V.R., who with his wife was killed in an air raid in 1940.

The business will be carried on as usual in association with Col. Abraham's only surviving son, Major John J. Abraham.

**Peter Korda**, son of Sir Alexander Korda, is suffering from injuries caused when his car overturned in Brook Street, Mayfair, on Monday.

*Gary Cooper and Loretta Young in ALONG CAME THE JONES (RKO)*

## MIDLANDS PLANS FOX CELEBRATIONS

The Midland territory is sharing in the celebrations arranged by 20th Century-Fox to mark the 30th anniversary of Spyros P. Skouras as president of the company.

Manager "Vic" Jones, who this year celebrates his 20th birthday with the company, has arranged a Birmingham 20th-Fox Film Week.

During the October week 80 per cent. of the local kinemas will be screening Fox productions.

It was in 1925 that "Vic" joined the Birmingham branch of the Fox Co. as a salesman. Two years later he was promoted to manager of the firm's Irish branch, while from 1934 to 1937 he had charge of the Cardiff branch before returning to Birmingham.

## Sunday Licence Appeal is Challenged

### DEBATE IN ULSTER PARLIAMENT

THE recent decision of the Recorder of Belfast reversing the decision of Belfast Corporation Police Committee banning Sunday variety shows in two church halls in the city has been raised in the Northern Ireland House of Commons.

W. W. B. Topping (Unionist, Larne) asked the Minister of Home Affairs whether, in view of the decision of the Recorder of Belfast in a recent case of appeal from the Belfast Corporation with regard to the opening of a certain hall for Sunday entertainment, he would introduce legislation to ensure that where the democratically elected local government body makes a decision on such a point, such decision shall not be subject to any appeal such as is given under the law as it exists at present?

William Grant, Minister of Health and Local Government, stated that the effect of the decision to which the hon and learned member referred was under consideration.

Mr. Campbell: Will the right hon. gentleman take into consideration whether or not the issue of these licences prior to the Local Government Act of 1934 was entirely in the hands of licensing sessions and not in the hads of the local authorities, and will he institute early legislation with a view to restoring the jurisdiction to the licensing sessions where justice was dealt out and to which appeals from local caucuses would not be necessary?

The Minister of Home Affairs (Mr. Warnock) said that under no circumstances would he consider restoring the jurisdiction. The old system was roundly condemned by the public, and the 1934 Act made a change which had worked well. In rare cases county court judges had reversed the decision of the local authorities, but it was quite inaccurate to say that the majority of the decisions had been reversed on appeal. In fact, appeals had been few in number. His inclination would be to extend rather than curtail the powers of local authorities in this respect.

### Sunday Legislation in N. Ireland

When the Northern Ireland Parliament reassembles for its autumn session members expect they will have to face special legislation which will co-ordinate the laws banning Sunday entertainments.

It will meet with stiff opposition especially from the Nationalist Benches.

Religious and other bodies are already busy urging such legislation and also prevailing upon M.P.s to support it if introduced.

### Plans are in Order, But—

Carrickfergus Council (Northern Ireland) has had before it plans for one of the kinemas proposed by the Stross Circuit in Northern Ireland. Although the council's officials have reported that the plans fully conform with all regulations, etc., for some reason the council has deferred consideration of them.

*REVIEWS—continued from page 38*

### The Frozen Ghost

*General F.D.-Universal. American (A). Directed by Harold Young. Featuring Lon Chan . Evelyn Ankers and Milburn Stone.* 5,461 *feet. Release October* 1.

CHEAP crime melodrama, the latest of the fabulous "Inner Sanctum" mystery series. It starts off with a promising idea, that of a grisly plot to grab a wealthy hypnotist's fortune, but before it gets very far this is brushed aside and it degenerates into crude old-fashioned hokum. There are more unintentional laughs than eerie thrills, but not many of either. Thriller for the uncritical only.

**Story.**—Alex Gregor, famous stage and radio hypnotist, is severely shaken up when a person dies from a heart attack while under his spell. He is absolved by the coroner's jury, but breaks his engagement to his pretty assistant, Maura, and seeks seclusion in a wax museum owned by Madam Monet, an astute "showman." Rudi Poldan, Madam Monet's evil assistant, is in love with Nina, his employer's niece, but she rejects his advances. He blames Alex and plans with George Keene, Alex's unscrupulous business manager, to play on Alex's obsession that he is a killer. They then murder in circumstances that cause Alex to think himself guilty, but a last-minute twist defeats their evil plan to have Alex certified and gain control of his ample fortune.

**Acting.**—Lon Chaney displays very little acting ability as Alex, and Milburn Stone and

*(Continued at foot of next column)*

Martin Kosleck force the pace as Keene and Poldan. Evelyn Ankers. Plena Verdugo and Tala Birell are not much better as Nina and Madame Monet.

**Production.**—The story gets its title from the villain's method of freezing people before disposing of them in a furnace, but the changes of temperature are far too dizzy and hectic to support plausible, let alone hair-raising, crime entertainment. What's more, an unpleasant odour accompanies its crudities.

**Points of Appeal.**—Handy footage and provocative title.

## REISSUES REVIEWED

### Wings of the Morning

*20th Century-Fox. British (U). Photographed in Technicolor. Featuring Annabella, Henry Fonda and Leslie Banks.* 7,704 *feet. Release not fixed.*

THRILLING and sentimentally refreshing romance of Irish and Romany life, interspersed with glorious song by John McCormack and culminating with exciting scenes of Steve Donoghue riding a 100-1 Derby winner.

It was warmly praised when originally reviewed in the KINE. issue of January 28, 1937, and the verdict was fully endorsed during its initial release.

A British film, it made box-office history. Seen for the second time, it is not quite the picture it was—Technicolor has advanced considerably since it was made, and one or two of its featured players and guest celebrities have passed on—but, even so, its exciting and nostalgic pre-war Derby scenes qualify it for a second chance. It's a good box-office gamble, having already won over the course.

**Points of Appeal.**—Friendly, crowded and human story, attractive cast, marvellous Derby sequences, Technicolor, title, established box-office credentials, and "U" certificate.

### Night Must Fall

*M-G-M. American (A). Directed by Richard Thorpe. Featuring Robert Montgomery, Rosalind Russell and Dame May Whitty.* 10,455 *feet. Release not fixed.*

IN the KINE. issue of January 17, 1937, we said this of Metro's screen version of Emlyn Williams' thriller: "Unique murder mystery melodrama skilfully adapted from the London stage success. Both pathological and psychological, the theme plays more on the senses than the emotions, yet, in spite of its subtle construction, continuous talk and great length, it holds with a relentless grip.

"A triumph of individual character drawing—Robert Montgomery is magnificent in the leading rôle—and imaginative direction, it is arresting Grand Guignol entertainment for all with a capacity to think." We have nothing to add, for, like all intelligent and skilfully contrived fiction, it is impervious to age, but at the same time take the opportunity to repeat our initial recommendation. "Excellent serious entertainment" was, in fact, our last and confident line.

**Points of Appeal.**—Story, acting, title, treatment and box-office stars.

# BRITISH NATIONAL'S PLANS FOR "LISBON STORY"

THE next British National subject will be "The Lisbon Story," most successful musical of the war, which, when produced by George Black at the London Hippodrome, broke all records.

Bidding among film producers was fierce for such an obvious box-office winner, but it was Lou Jackson who finally managed to clinch the deal for British National. The success of "Waltz Time," released this week, no doubt proved a great incitement to get another musical on the stocks right away.

Casting has not yet started, but the fact that Patricia Burke, who created the feminine lead in the original Hippodrome production, is appearing at the National Studios in "Trojan Brothers" seems to indicate that she is one obvious choice.

Among the song hits from the play are "Pedro the Fisherman" and "Someday We Shall Meet Again." Work should start in September.

### Vaudeville Theme

The current production, "Trojan Brothers," which stars Patricia Burke, David Farrar, and Bobbie Howes and Barbara Mullen as co-stars, is being directed by Maclean Rogers. It is a back-stage story about a double act with Farrar in his most dramatic rôle to date, as the front legs of a pantomime horse! Patricia Burke plays a sophisticated society woman, who breaks up the act because of Farrar's crazy infatuation for her. Bobbie Howes, too, has a dramatic rôle as Farrar's pathetic little partner. Barbara Mullen appears as Bobbie's wife, the third part of the act.

On Thursday afternoon executives of British National were shown a rough cut of "Latin Quarter" with Derrick de Marney starring and acting as associate producer. They were agreed that Vernon Sewell has turned out the best picture of his career, and were particularly enthusiastic about the lighting by Gunther Krampf.

John Harlow's "The Echo Murders," the newest of the Sexton Blake adventures, starring David Farrar, is now completed, and Oswald Mitchell has secured his final exteriors for "Loyal Heart," filmed almost entirely in Cumberland. Good reports come in also about "Query," which Montgomery Tully directed and which is due for early Trade showing

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## GOOGIE'S DRAMATIC MOMENTS IN "PINK STRING"

Scenes following the murder of Joe, the publican (Garry Marsh), by his wife Pearl (Googie Withers) occupied the floor this week at Ealing, where Robert Hamer is directing the Michael Balcon production, "Pink String and Sealing Wax."

When the doctor pronounces Joe dead, Pearl, pretending a shock and grief that are far from the triumph she really feels, allows her lover Dan (John Carol) to fuss around her in concern.

Scenes after the funeral show Pearl in elaborate widow's costume. Visited by David (Gordon Jackson), the chemist's son whom she used to obtain the poison that killed Joe, and to whom she says that now she is a woman of property that she has no time for a mere chemist's boy.

**Barry Delmaine,** who wrote and directed the recent Arthur Rank children's film, "Here We Come Gathering," is now to direct a three-reel subject for Public Education Films, Ltd.

## *SPANISH ROMANCE IN "CARAVAN"*

ONE of the most elaborate settings of the Gainsborough picture 'Caravan" has been designed by John Bryan to represent the house, patio and gardens of a Spanish grandee (played by Gerard Hinz).

Sweeping staircase, spacious hall opening on to a pillared loggia and a marble paved courtyard in the centre of which is a sunken pool with miniature fountain occupied half of Stage 4 at Shepherd's Bush. Property master Jock Ramsay deserves much of the credit for the beauty of this set for his enterprize in dressing this large area with exotic plants and avenue of graduated trees disappearing into the background of mountains.

The scenes photographed by Stephen Dade with Jack Asher on the camera include a passionate reunion between Oriana (Anne Crawford) and Richard (Stewart Granger) after their long separation. Later in the week Oriana and Rosal (Jean Kent) played a stormy scene before the cameras, and there was also another quarrel between Oriana and her husband Francis (Dennis Price).

*Barbara Mullen, Bobbie Howes, David Farrar and Patricia Burke in British National's TROJAN BROTHERS, which Maclean Rogers is directing at National Studios, Elstree*

## *LAUNDER'S TRICKY CAMERA SHOT*

## Cheddar Scenes Completed for "Beware of Pity"

The location shooting at Cheddar Gorge on the Two Cities' production of Stefan Zweig's "Beware of Pity" has now been completed. The rugged grandeur of the Gorge is said to have made the perfect Czechoslovakian background (the setting of the film).

Various sequences were shot from the top of the gorge, the camera crew climbing the 500 ft. complete with equipment in exactly an hour to cover the entry of the regiment of Austrian Dragoons into the tiny town of Kekesfalva (more usually known as Cheddar Cliffs and a few cottages well disguised plus the Cliff Hotel). In the small town square itself a particularly good long shot was obtained of Albert Lieven as the young soldier Toni Marek.

Director Maurice Elvey and W. P. Lipscomb (producing in association with Maurice Elvey) are more than satisfied with the location material. Three days of perfect sun enabled the two units—one working at Langford Court stables and the other in Cheddar Gorge — to complete well within schedule.

The two weeks' final studio work required to complete "Beware of Pity" will be covered at Islington during the first weeks in September.

### *"I See a Dark Stranger"*

SOME of the most important scenes for "I See a Dark Stranger" were shot last week at Denham by Frank Launder.

The sequence depicted the adventures of Bridie (Deborah Kerr) in a hotel interior. Lighting expert Wilkie Cooper contrived many interesting angles to build up the suspense as Bridie gets a body out of the house.

With the camera low on the floor, the progress of a wheel-chair is traced as it makes its way through a crowd which is unsuspecting that murder is afoot. This was technically a very trying scene for the actress playing it, as it called for emotional tensity and considerable physical controls of the heavy chair bumps its way down steps and out.

Trevor Howard as David, in love with Bridie, is again demonstrating in "I See a Dark Stranger" that here is a new, crisp personality.

Anthony V. Inglis has come over from Eire to advise on the Irish interiors and detail generally, particularly the Portrait Gallery set at Dublin. Studio shots of Kingsbridge Station, Dublin, were being matched with location material.

Other players last week were Olga Lindo, Raymond Huntley, James Harcourt and John Salew.

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## Box on Location in Surrey

Michael Redgrave, Valerie Hobson and Flora Robson will be on call when the Sydney Box unit of "The Years Between" visits Chiddingfold on location.

It is expected that the location trip will last some weeks.

Many of the scenes will be shot actually in the village, and the Crown Hotel will figure in many of these. Scenes will be shot on the village green and in many local beauty spots.

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# *EALING UNIT ARRIVES IN GERMANY*

## *"Lovers' Meeting"*

MOST of the cast and the entire technical unit which is to make "Lovers' Meeting," Michael Balcon's film about prisoners of war, have arrived safely at Herford—Field Marshal Montgomery's H.Q. in Germany, and will commence shooting immediately.

After a successful race against time to complete his scenes in "Pink String and Sealing Wax," Mervyn Johns left last week. He will be joined shortly by Gordon Jackson, the latest addition to the cast.

Co-producing with Balcon is Cavalcanti; Basil Dearden will direct, and Michael Relph is associate producer.

Completed scenes will be flown to England as frequently as possible to Charles Hasse, editor, at the Ealing Studios cutting rooms.

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## George Formby as "Mine Host"

In a highly decorative sequence in Columbia's latest British production: "Remember the Unicorn." George Harper (George Formby), enterprising licensee of the once desolate Unicorn Tavern, has been offering first-class entertainment at Denham this week. Villagers of Tumbleford, including the local licensing justices, turn out to celebrate the gala reopening.

Alas, the evening is not altogether successful. His guest artiste (Daphne Elphinstone), whom George believes is a ballad singer, stages a strip-tease act in most alluring and daring manner, much to the disgust of many visitors whose oral disapproval is bolstered up by a gang of toughs, from the Lion Inn—George's formidable opposition. Wally Patch and Robert Ginns are prominent in this scene.

George Formby attended music sessions at Shepherd's Bush for the pre-recording of two of the five numbers that he features in "Remember the Unicorn."

They were "We've Been a Long Time Gone" and "The Mad March Hare." Written by Fred Oliff in association with George himself. Harry Bidgood is musical director.

Marcel Varnel is directing.

*Gainsborough star Jean Kent on location in Wales for CARAVAN, which Arthur Crabtree is directing*

# *CONTRASTING SETS IN "MEN OF TWO WORLDS"*

As a complete contrast to the previous week's sequences of a lunch-time concert in the National Gallery the Two Cities "Men of Two Worlds" unit under the direction of Thorold Dickinson, turned its attention to further sequences in the primitive huts of the Litu village.

The action took place in the interior of the tribal dispensary amid all the modern equipment for fighting malaria and sleeping sickness.

Here Ali (Tunji Williams) is proudly displaying to Kisenga (Robert Adams) and his sister Saburi (Eseza Makumbi) his success in tracing the microbe of sleeping sickness. Some very interesting close-ups of the actors and of the actual microscope in use were obtained.

Later in the week further developments in the dispensary were recorded by director Thorold Dickinson and lighting expert Desmond Dickinson.

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## A.C.T. Discusses Conditions at Humphries

The General Council of the A.C.T. met last night (Wednesday) to discuss a new formula of agreement with Humphries Laboratories, which was the only laboratory not affected by the national arbitration decision.

# STUDIO WORK COMPLETED ON TWO CITIES' "CARNIVAL"

Shooting on "Carnival," the Two Cities' production of Compton Mackenzie's famous Edwardian novel, was completed last week at Denham, and the unit, including Stanley Haynes, the director, pulled out for Porthcurno, in Cornwall, where the exteriors for the final scenes in the story will be shot.

It is expected that this location trip will last six weeks. Stars: Sally Gray, and Michael Wilding, together with Bernard Miles, Hazel Court and Michael Clarke, have travelled with the unit, which includes Guy Green, lighting expert. Jean Kent leads the strong supporting cast.

The script calls for sweeping views of both cliffs and of the inland countryside, and the most dramatic sequences concluding the poignant story are played out against this typical Cornish background.

The farmhouse has been selected some time ago, and for interiors an exact replica of its room was built at Denham.

# Dufaycolor Films the King at Sea

## National Anthem Trailer

A NEW version of the National Anthem trailer has been prepared by Dufay-Chromex, with the active assistance of the King, who, it has been known for some time, favoured a trailer with some motion in it. The location, chosen by the King himself, was on board H.M.S. "Renown": the occasion immediately prior to the meeting with President Truman. Below we give the full story of the filming and the arrangements leading to it.

The question of making a new version of the National Anthem, employing another portrait of the King, had been under discussion with Captain Ritchie, Press Liaison officer at Buckingham Palace. It was intimated that the King did not very much like many of the films of this type which have been generally shown in the theatres. It was his own suggestion that it would be very much better to make use of a portrait in motion.

Arrangements were therefore made with this object in mind, and an appointment fixed at Buckingham Palace for some shots to be taken on Tuesday, July 31.

The weather on the chosen day was extremely poor, and Major Cornwell-Clyne, a director of Dufay-Chromex, who was in charge of the party, decided that it was impracticable to proceed. His Majesty came out on to the terrace with the Queen, and himself decided that the conditions were poor.

### The "Renown" Chosen

At 10 o'clock next morning Major Cornwell-Clyne received word that the King had decided that an admirable opportunity would present itself on Thursday morning on board H.M.S. *Renown* before his meeting with President Truman.

Instructions were issued to proceed with the camera gear to Hendon Aerodrome, there to be flown to Plymouth.

### The Filming

There was the greatest interest on board H.M.S. *Renown*, and every conceivable assistance was forthcoming. Soon after the King had boarded the *Renown*, the decks were cleared of crew, and the equerry, Sir Harold Campbell, first arrived to ask whether all was ready. His Majesty then came on the forecastle and there remained alone with Major Cornwell-Clyne, Graham Thompson and Leslie Murray for three-quarters of an hour.

The King took the greatest possible interest in the whole proceedings, making many suggestions himself and even assisting in removing the rostrum to the further side of the camera for a second series of shots.

Unfortunately the ship moved considerably just before the camera work began, so that the first shot with the background of the guns was not so successful, owing to the fact that the sun was very nearly behind His Majesty. Major Cornwell-Clyne explained that it would be desirable to take a second series of pictures in the opposite direction, and the King immediately agreed.

Before shooting each set-up the King looked through the view-finder and approved the pictorial arrangement. He was in an extremely happy mood and could not possibly have entered into the proceedings with more helpfulness.

### Stills as Well

Later on an invitation was given to take Dufaycolor stills at the same time as the Press photographs were being taken, and the King particularly requested that colour prints should be sent to him. The party was permitted to board the *Augusta* immediately prior to the King's visit to President Truman, and more still photographs in Dufaycolor were taken during this ceremony.

Major Cornwell-Clyne reports that the negatives are of excellent quality and a very beautiful National Anthem picture should be the outcome. It is expected that prints will be available very shortly, it being necessary first that the whole of the material and proposed forms of the trailer be submitted by special request for the King's approval.

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# *STAFFORD TO REMAKE "QUO VADIS"*

"Quo Vadis?" is to be remade Producer John Stafford says that a modern screen treatment of this story is in active preparation for early production.

"Quo Vadis?" . . . "Where Do We Go Now?" from the novel by Henryk Sienkiewicz, was first made as a silent film in Italy in 1912, and was one of the great "pioneer" films of the early days.

Now, at this moment in world history, once again the cry "Quo Vadis?" is particularly apt.

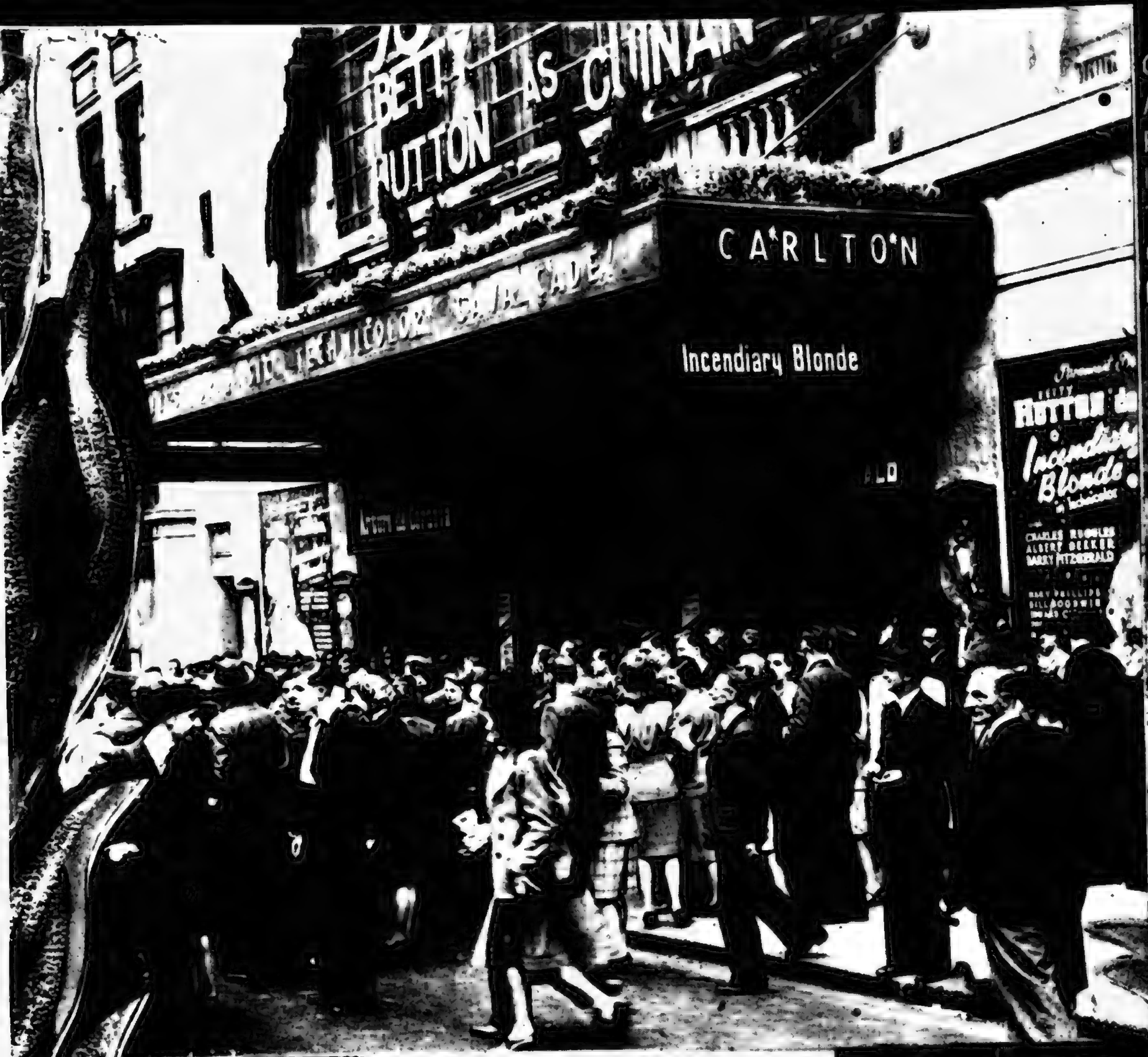
Production will be on a large scale. Preparations are being made for much of the exterior work to be "shot" in Italy.

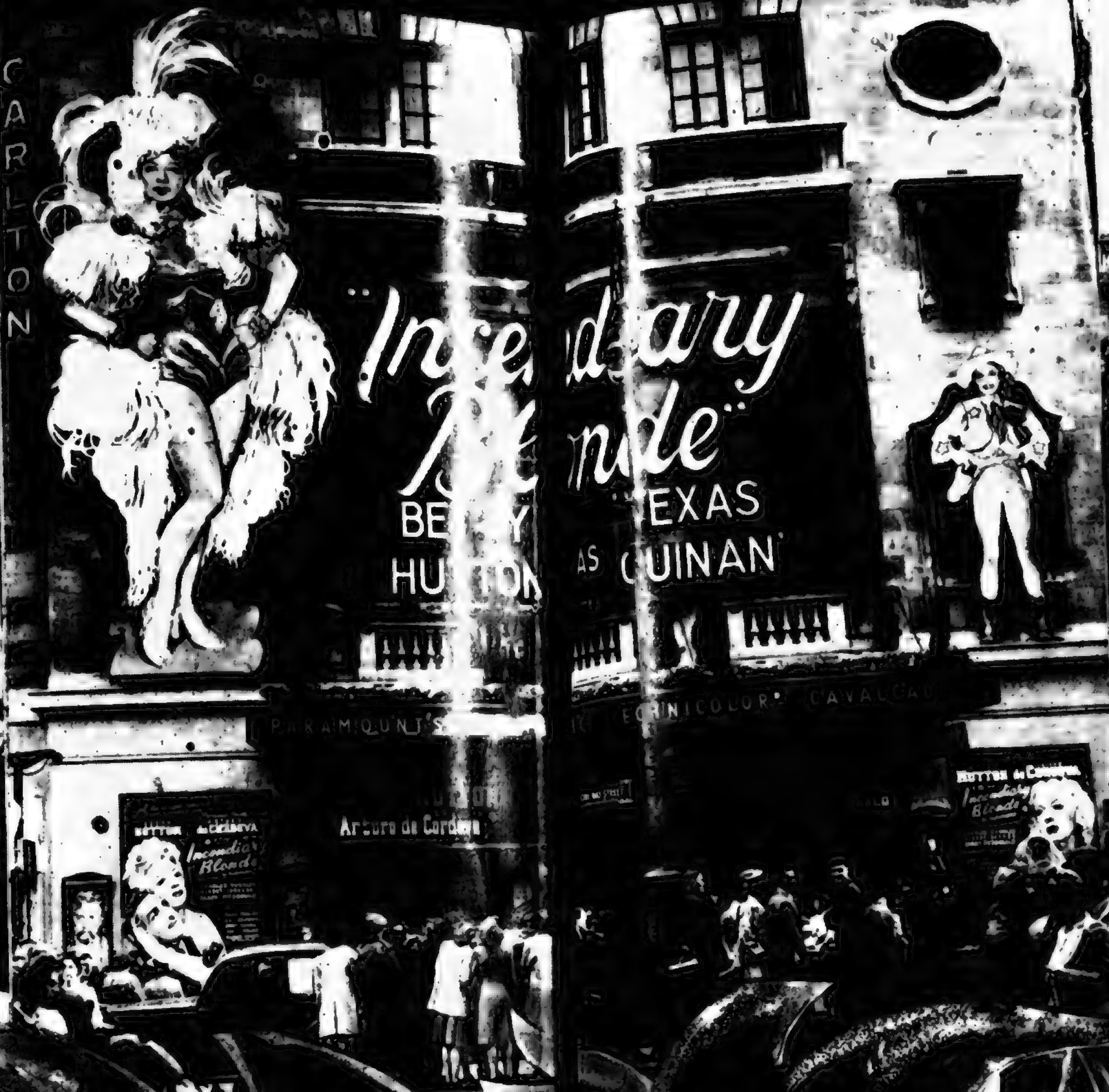
## "GAIETY GEORGE"

"Gaiety George," George King's story of the life of a theatrical producer of the 30's, filming of which commences at Denham on September 17, will, he believes, break new ground in film production.

Richard Green was recently announced in the name part.

Eric Maschwitz, George Posford and Kenneth Leslie Smith are writing the music.


BETTY HUTTON AS GUINAN
CARLTON
Incendiary Blonde
TECHNICOLOR CAVALCADE
BETTY HUTTON de CORDOVA
Incendiary Blonde
in Technicolor
CHARLES RUGGLES
ALBERT DEKKER
BARRY FITZGERALD
Arturo de Cordova


CARLTON
"Incendiary Blonde"
BETTY HUTTON AS TEXAS GUINAN
PARAMOUNT'S TECHNICOLOR CAVALCADE
Arturo de Cordova
BETTY HUTTON de CORDOVA
Incendiary Blonde

# 'Incendiary' Sets the Town on Fire!

Incendiary Blonde
BETTY HUTTON AS TEXAS GUINAN
TECHNICOLOR CAVALCADE
ndiary
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TEXAS
AS GUINAN
HUTTON in COLOUR
CARLTON
Incendiary Blonde
EXIT
ndiary'
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Fire!
Paramount Pictures

# WAR NEWS BOOSTS FILM MARKETS

## Big Rises

SPECULATIVE excitement engendered by the Japanese surrender offer included kinema shares, and some sharp rises occurred.

In the home big groups Odeon 5s. ordinary jumped 2s. 9d. at 39s., while A.B.P.C. 5s. ordinary were 1s. 3d. higher at 21s. 3d., Gaumont 10s. ordinary 1s. 4½d. up at 19s. 9d., and the "A" ordinary 9d. to the good at 9s. 9d. Stoll recovered 1s. 3d. at 16s. 9d.

Elsewhere, African Theatres were a feature with a rise of 2s. 7½d. to 75s. 7½d., while B. & D. rose 6d. to 21s., G.-B. preference 1s. to 23s., Kinemas 3d. to 9s. 4½d., Moss Empires pref. to 23s. 10½d., and Twentieth Century 5s. ordinary 4½d. to 3s. 6d.

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## PALACE CREATES TAXATION RESERVE

Balance from trading account for year to September 29 last of London Palace (1921) amounted to £27,795

Income from investments amounted to £106, and after deducting mortgage and debenture interest, bank interest, directors' fees, amounting to £10,690, £34 and £1,113 respectively, taxation and other items, the profit amounts to £13,662.

Directors have decided to create a taxation reserve of £13,000, and also a debenture redemption reserve of £1,435. This leaves £2,782 to go forward, compared with £3,556 brought in.

## Cinema-Television Dealings

Permission has been granted to deal in £348,127 "B" ordinary stock of Cinema-Television, Ltd.

This is the stock which was created for the purpose of converting participating preference and deferred shares under the company's capital reorganisation scheme.

*Laraine Day and Robert Young in THOSE ENDURING YOUNG CHARMS, forthcoming M-G-M production*

## SHARE MARKET

| | This week. | Movement. |
|---|---|---|
| African Theatres Ord. .. | 75/7½ | + 2/7½ |
| Assoc.Brit.Pic.Corp.5/–Ord. | 21/3 | + 1/3 |
| „ 6% Pref. .. .. | 27/3 | — |
| „ 4½% Debs. .. | £106 | + £1 |
| A.P.P.H. Ord. .. .. | 25/9 | — |
| Brit. & Dom. Films (12/–) | 21/– | + –/6 |
| Brit. Lion 7½% Pref. 10/– | 12/9 | — |
| Capital Prov. News 5/– .. | 5/6 | — |
| Cine. Television Dfd. (6d.) | 8/9 | — |
| Dufay-Chromex 5/– Ord. | 4/– | — –/1½ |
| Gaumont-British Ord. 10/– | 19/9 | + 1/4½ |
| „ "A" Ord. (5/–) .. | 9/9 | + –/9 |
| „ 5½% 1st Pref. .. | 23/– | + –/1– |
| „ 4½% Debs. .. | £104 | — |
| General The. Prefd. (6/8) | 12/6 | — |
| „ 6½% 1st Mort. Deb. | £103 | —30/– |
| Kinemas (5/–) Ord. .. | 9/4½ | + –/3 |
| Mde. Tussaud 1/– Def. .. | 3/3 | — |
| „ £1 Prefd. Ord. .. | 23/6 | — –/9 |
| Moss Empires £1 Ord. .. | 40/–xd. | — |
| „ £1 Cum. Pref. .. | 23/10½ | + –/9 |
| Odeon 5/– Ord. .. .. | 39/– | + 2/9 |
| „ 6% Pref. .. .. | 26/3 | — |
| „ 5% Debs. .. .. | £105 | +10/– |
| P.C.T. 10% Cum. Pref. .. | 36/9 | + –/6 |
| „ 7½% "A" Pref. .. | 30/– | — |
| „ 7½% "B" Pref. .. | 28/9 | — –/6 |
| „ Const. 7% Pref. .. | 27/3 | + –/3 |
| Scophony (5/–) .. .. | 5/1½ | — –/1½ |
| Sound City (Films)6%Pref. | 15/9 | — |
| Stoll Th. Corp. .. .. | 16/9 | + 1/3 |
| Twentieth Cent. Ord. (5/–) | 3/6 | + –/4½ |
| „ 6% Pref. (10/–) .. | 7/6 | — |
| Union Cinemas 1st Pref. | 21/6 | — |
| „ 2nd Pref. .. .. | 22/– | — |

£1 shares unless otherwise stated.

## New Private Companies

**Lundor Cinemas, Ltd.**—Registered July 30. Capital, £1,000 in 1,000 shares of £1. Kinema proprietors at High Street, Queenborough, or elsewhere. The first directors are: Wm. Lund, kinema proprietor, and Norah King, kinema manageress, both of 30, Halfway Road, Sheerness. Registered office: Aco Cinema, High Street, Queenborough, Kent.

**Marcus Cooper, Ltd.** — Registered July 30. Capital, £5,000 in 5,000 shares of £1 each. Film producers, etc. The directors are: Marcus F. Cooper and Veronica M. P. Cooper, both of 138, Bedford Court Mansions, W.C.1. Solicitors: Bircham and Co., S.W.1.

**Luxor Cinemas, Ltd.**—Registered in Dublin July 25. Capital, £10,000 in 10,000 shares of £1. Kinema proprietors, etc. The first directors are: Patrick Joseph Maguire, Newtownbutler Road, Clones, medical practitioner; Thomas Andrew Maguire, Mayville House, Lisnaskea.

**Rathdrum Cinema, Ltd.**—Registered in Dublin July 24. Capital, £2,400 in 2,400 shares of £1. Kinematograph proprietors, etc. The first directors are: James Joseph Kavanagh, Ormonde House, Arklow, Co. Wicklow, kinema proprietor; Richard Joseph Haughton, The Courthouse, Rathdrum, Co. Wicklow, contractor; Michael Joseph Haughton, The Courthouse, Rathdrum, Co. Wicklow, vehicle builder.

**Shannon Cinema Co., Ltd.**—Registered in Dublin August 3. Capital, £2,400 in 2,400 shares of £1 each. Kinema proprietors, etc. The directors are: Joseph Dalton, Main Street, Banagher, Offaly, medical doctor; William J. Dalton, Main Street, Banagher, Offaly, pharmaceutical chemist; James Kenny, Main Street, Banagher, Offaly, building contractor; Kieran Kenny, Main Street, Banagher, Offaly, building contractor.

**Screen Publications, Ltd.**—Registered August 1. Capital, £100 in 100 shares of £1 each. Publishers, booksellers, etc. The directors are: John Sutro, 5, Lees Place, W.1, director of Two Cities Films, Ltd.; Kathlyn Hampton, 12, Holly Mount, N.W.3, director of Osters Films, Ltd., Secretary: Mrs. K. Hampton. Registered office: 37, Norfolk Street, W.C.2.

**Ormond Cinema (Nenagh), Ltd.**—Registered in Dublin August 1. Capital, £8,000 in 8,000 shares of £1 each. Kinema proprietors. The directors are: Mrs. Florence M. Maloney, Summerhill, Nenagh; Noel F. Maloney, same address, clerk.

**Palladium Cinema (Brighton), Ltd.**—Registered August 1. Capital, £500 in 500 shares of £1 each. Kinema proprietors, etc. The directors are: Alfred Lewis, Flat 39, 4, Grand Avenue, Hove, director of Lewis Brooks and Co., Ltd.; Geo. Swirsky (British, formerly Russian), 4, Clarence Gardens, N.W.3, solicitor. Solicitors: Bell and Ackroyd, E.C.3. Registered office: 85, King's Road, Brighton.

### COMPANY LIMITED BY GUARANTEE

**Bible Films, Ltd.**—Registered August 1 as a company limited by guarantee without share capital. Original number of members is 25, each liable for £1 in the event of winding-up.

Objects: To promote religious and educational advancement by means of films, lantern slides, gramophone recordings and the like, to acquire the copyright in the following films produced by Cathedral Films, Inc., of Hollwood, viz.: "The Child of Bethlehem," "A Certain Nobleman," "The Prodigal Son" and "No Greater Power," etc.

The subscribers are: Rev. Brian Hession, Holy Trinity Vicarage, Aylesbury; Fev. Arthur E Cannon, 70, Tring Road, Aylesbury; Mrs. Mary J. Hession, Aylesbury; Rev. John L. Mortimer, Farnborough, etc. The Rev. Brian Hession is chairman and permanent governing director. Solicitors: Ranger, Burton and Frost, W.C.2.

## MORTGAGES, CHARGES AND SATISFACTIONS

**Gannow Pictures, Ltd.,** 11, Nicholas Street, Burnley.—Mortgage on Imperial Picture House and premises in Redruth Street, Burnley, dated July 1, 1945, to secure £7,000 and any other moneys due or to become due from the company to chargee (Padiham Building Society).

**Savoy (Exmouth), Ltd.,** London, W.1. Mortgage dated June 2, 1945, to secure £6,500, charged on the Savoy Cinema, Exmouth. Holder: W. G. Elcock, London, W. (Registered July 23, 1945, by permission of the Court.)

**Cornwall Cinemas (Newquay), Ltd.,** "Restormel," Mount Wise, Newquay. First mortgage debenture, charged on land and kinema premises at Wadebridge, Padstow, Perranporth and Pengell, and the company's undertaking and other property, present and future, including uncalled capital, dated July 24, 1945, to secure all moneys due or to become due from the company to Westminster Bank, Ltd.

### SATISFACTIONS

**T. A. Welsh Productions, Ltd.,** 25-27, Oxford Street, W.1.—Satisfaction (a) to the extent of £210 on March 16, 1944, and to the further extent of £1,890 on June 18, 1945, of series of short-term notes for £2,100 authorised November 27, 1935, and registered February 12, 1936; and (b) to the extent of £360 (balance) on March 16, 1944, of series of prior lien notes for £1,000 authorised May 11, 1936, and registered May 15, 1936.

**Gannow Pictures, Ltd.,** 11, Nicholas Street, Burnley.—Satisfaction in full on June 30, 1945, of mortgage dated May 14, 1921, and further charge dated October 3, 1921, and registered May 19, 1921, and October 10, 1921, respectively.

# "JOHNNY FRENCHMEN"

## Smash Hit for U.S. Predicts "Variety"

RARELY has a British picture received such a eulogistic notice from the American Press as that accorded "Johnny Frenchman" by *Variety.*

In a review running to the length of a whole column their reviewer says:—

"Altogether aside from its considerable merit as gripping drama, 'Johnny Frenchman' has a good chance of clicking with American audiences everywhere if only because its theme and backgrounds have until now been seemingly untouched by anybody. Eagle-Lion is to be congratulated for having this one as its first release under its deal with Ealing Studios, distribution both here and in the States appearing to be a cinch.

"Mickey Balcon, producer, and Charles Frend, director of the picture, are deserving of praise for having done something unique."

The review concludes: "'Johnny Frenchman,' because it is the real thing, ought to hit the bull's eye in big and little towns from coast to coast."

The film is to have its London première at the Leicester Square Theatre on Monday, August 20.

## Benevolent Fund for Organists

A benevolent fund has just been instituted for theatre organists in connection with the National Association of Theatre Organists.

The new organisation, which has been founded by Jack Courtnay who is acting as secretary, is called the Theatre Organists' Benevolent Fund.

The board of administration has as its president J. J. Broad, managing director of Compton Organs, and Major S. J. Wright, of Wurlitzer, as vice-president.

The treasurer is J. W. Byron, secretary of Compton Organs. Prominent members of the board are Geoffrey Hawkes, J. I. Taylor, technical director of Compton, Frederick Curzon, the composer, and Reginald Foort.

Communications should be addressed to the secretary at 77, Westbourne Grove, London, W.2.

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## BROADCAST HAT-TRICK

### "I Lived in Grosvenor Square"

"I Lived in Grosvenor Square," the Pathe distributed Associated British success, produced and directed by Herbert Wilcox, had its third broadcast on Saturday, August 4, in the "March of the Movies" programme on the new Home Service wavelength.

Following excerpts from the film, Anna Neagle spoke in an interview wth Leslie Mitchell.

*Osa Massen and George Coulouris in THE MASTER RACE (RKO-Radio)*

## *MONMOUTH TRADERS ADVOCATE SUNDAY OPENING*

MONMOUTH Chamber of Trade, stressing the importance of kinema Sunday opening as an added attraction to tourists, pointed out that 'buses were by-passing the town on Sundays and going on to Chepstow, where there was Sunday opening.

The chairman added that two 'bus-loads of local people left the town on the previous Sunday to go to Hereford to visit the kinema.

Coun. Rees Morgan, the Deputy Mayor, suggested calling a town's meeting to decide the matter, but Mr. Manus thought that the exhibitors should themselves be first of all consulted to ascertain their views on the matter.

After some further discussion, it was agreed to communicate with the kinema managements, pointing out that there was a demand for Sunday opening and asking for their observations.

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## Alfreton Rejects Forces Appeal

Alfreton U.D.C. (Derbyshire) has again turned down S.O. of kinemas. Coun. J. Varley, in accordance with his policy of raising the matter on every possible occasion, proposed that S.O. should be permitted.

The meeting was attended by three high-ranking officers of the Army and a kinema manager, but in spite of a speech given by permission of the council by the officer responsible for the entertainment of troops in the North Midland district the council, by a majority of seven votes to five, again reaffirmed its refusal.

A letter referred to the lack of entertainment for 1,200 troops who had nothing to do on Sundays. Sunday entertainments previously arranged would now be infrequent because talent had been dispersed overseas. A proposal to have S.O. from October 1 to March 31 did not find a seconder.

## Trainee Manager Sent to Prison for Year

"The jury has made a terrible mistake," said Sidney Vernon Mattingley, trainee manager at the Classic, Southampton, when he was found guilty at Winchester City Quarter Sessions on five counts of receiving bicycles knowing them to have been stolen.

There were in all 18 counts—stealing nine bicycles at Winchester and Bournemouth, receiving eight bicycles knowing them to have been stolen, and receiving a bicycle carrier knowing it to have been stolen.

All but the five counts produced verdicts of not guilty. The Recorder sent him to prison for 12 months.

Accused maintained throughout that he never stole a single machine.

## Glasgow Hoodlums Punished

At Glasgow Eastern Police Court one day last week the magistrate came down with a heavy hand on four youths who appeared before him charged with conducting themselves in a disorderly manner in the Rex, Riddrie, the previous Saturday evening.

The Fiscal pointed out that with over 2,000 patrons in the theatre, but for the prompt action of the police, there might have been a panic caused with serious consequences.

Two of the youths were sentenced to 60 days' imprisonment without the option of a fine. One received 30 days and the other, a juvenile, was fined £5 with the option of 30 days in a remand home.

## Film Shows for the Poor

The first of a series of monthly film shows organised by the Commissioners for the Dublin Board of Assistance, was given last week to the inmates of St. Kevin's Hospital, James's Street, Dublin.

# Larry Kent Discusses British Film Prospects

**THE great improvement in the quality of British films and their prospects in the American market were matters discussed last week in Edinburgh by Lawrence Kent, American representative of 20th Century-Fox on the Board of Gaumont-British Picture Corporation.**

Mr. Kent, who, with Mrs. Kent, is on holiday in Edinburgh, stated that he was very impressed by the quality of British films made in the last two or three years.

There would be no difficulty in the marketing of British pictures abroad if the existing high standards were maintained, Mr. Kent told the KINE.

It was not true, he said, that British films exhibited in America were given unfair treatment. If they appealed to the public they succeeded.

Arthur Rank's recent visit to the United States had proved of great value in discussions regarding the exhibition of British pictures in America.

Every British picture, of course, was not suitable for exhibition in America. Comedy raised difficulties because the standard of humour in the two countries was different. The difficulty which arose in trying to put British comedies across in the United States lies in the fact that the public are not educated in British humour.

Mr. Kent expressed the opinion that some of the finest screen stories of all time would develop as a result of men's experiences on the battle fronts during the war years.

Mrs. Kent was chairman of the American film industry's committee formed to encourage saving and the sale of war bonds. She was responsible for arranging many of the star's tours in the United States.

### Pathé Farewell

Pathé's Glasgow office staff held a farewell party last Friday evening to Mrs. Sutcliffe, better known throughout the film Trade as Margaret Gilmour.

On behalf of the staff, manager Willie Mann made a presentation to which Margaret very suitably replied.

Margaret, after long service on the film renting side, has now decided to take it a bit easier at home, expecting her husband to be demobilised in the near future.

## Sunday Concerts Resumed

It has been decided following representations from local Service chiefs by a special committee of Edinburgh Town Council that the "Sunday Night at Seven" shows for Forces and their friends, which proved very popular in past years, will be resumed.

*Nora Swinburn who stars in THEY KNEW MR. KNIGHT which General Film Distributors is trade showing this week*

## JIMMY REED RESUMES MANAGEMENT

After continuous service in the R.A.F. since September 13, 1939, Squadron Leader Jimmy Reed, A.F.C., now demobilised, is back at his old post as manager of La Scala, Glasgow.

Jimmy Archer, who has so ably deputised at La Scala for nearly six years, has been transferred to the Elephant, Shawlands, where he takes up his duties at the beginning of September.

Further changes in the King Circuit include the transfer of Mr. Ferguson from the Elephant to the Embassy, Shawlands, and Mr. Lees from the Embassy to the Broadway, Prestwick.

### Scots' Golf

Golfing members of the Cinema Club are again reminded to get in touch with Willie Carlas if they intend to participate in the first Cinema Club golf outing since the war to Milngavie Golf Course on Sunday, August 26. Willie can be found at the Lorne (Ibrox 324).

### A Kinema Epitaph

Mr. Dunn and several of the Scottish Odeon managers went out to Denny Cemetery the other day with a memorial for the late Joe Nicoll. The epitaph provided by Jimmy Maxwell reads:—

"On the earthly screen poor Joe has played his date.
Beneath this stone is laid his worn-out tissue,
Reminding us, unspooled as yet our fate,
The film of life, once played, brooks no reissue."

# Whittell Stands by his Criticism of "Extravagant and Childish Showmanship": Kinema Wages

**IN the following reply to his critics—and some supporters—E. H. Whittell, whose opinion of stunt showmanship startled the Trade, elaborates his original theme. While adhering to his views of misguided exploitation, he welcomes national publicity of films both generally and in particular**

IT would appear from the current issue that I am losing hands down in my "anti-showmanship" campaign. Two of my colleagues have written protesting against my views. As I have received two letters direct from exhibitors unreservedly supporting my attitude, the score can still be counted even, and I await further expressions of opinion.

Let me make it perfectly clear that I am not to be regarded as a freak who has no belief in publicity, far from it. My two main points are:

(1) Unnecessarily extravagant expenditure on the hoardings, and

(2) The futile, childish and cheapening stunts which degrade the theatre to which they are applied.

If I may be excused the need to apply these wasteful means of exploitation, then I am as live an exhibitor as any who seek the approbation of your worthy Showman.

### Tribute to the Women

If I may take up your valuable space to make an observation or two in reply to "Showman" and correspondents, I would like to congratulate the former on his well-balanced observations, and his quite obvious desire to help ahead the "personality" manager. If his column had a larger proportion of hints for service to patrons, and good will cultivators, and a few less undesirable stunts it would claim an even greater interest than it does to-day.

Mr. Walls is one of the "go-ahead" younger men in our business, and I know he is sufficiently broadminded to allow of a different opinion on cheap showmanship than the one held by himself. He has no more convinced me of the value of stunting by his letter than I apparently convinced him otherwise by my article.

### Not Lazy!

One rather scathing comment he makes is to suggest laziness in the man who does not agree with his views. Come, now, Mr. Walls! I did not decry the activities of the stunt man as a type. I know he works very hard to achieve his results, but can he say he has produced the desired effect, and would he not be better employed in looking after his theatre and his patrons than in turning amateur artist and cutting up three-ply wood? I know that there is no personal implication in his suggestion of laziness, but it is very hard on the thousands of very active managers to suggest that because they do not stunt they are indolent.

Mr. Allison makes reference to national advertising, and it would be my wish, were I in a position to exercise it, that the kinema and its products be advertised nationally in a wider sense than is at present the case.

The major circuits are doing a good job in this connection (and, incidentally, helping the independents)—we've a lot to thank the circuits for—by their forthcoming Attraction Panels in the National Press. Two or three of the renters are also publicising their products nationally by sixteen or fortyeight sheet posters on the hoardings.

If this method of publicity could be widened to the extent that Bovril publicity is carried out, say, then your audience would come to the pictures as they buy that bottle of Bovril, and your local publici would be unnecessary except for the bare announcement that a certain film was coming on such a date.

### National Advertising

If the circuit publicity chiefs were challenged they would affirm that this national advertising is the body of their schemes, and that managerial stunts come very low in order of precedence—in fact, if it were not for fostering the "showmanship" spirit in the manager, to keep him fully occupied, some of the weaker efforts would be looked upon with disfavour!

It is regrettably surprising how far some managers will go in a misguided effort to publicise a given film.

I have never forgotten the man who borrowed a coffin and a wooden cross and set them up in a foyer measuring 10 ft. by 8 ft. to publicise "All Quiet on the Western Front." Surely it is not necessary to descend to such a depth to make our entertainments popular? The answer to Mr. Allison's observation that "Barnum did get them in," was in my article—Barnum was here to-day and gone to-morrow, whereas the kinema Showman *MUST* create a permanent good will.

*E. H. WHITTELL.*
The Empress, Preston.

## Disney Rep. At Work

*William B. Levy of the Walt Disney American organisation at work with E. J. Davis of the Disney British office, shortly after his arrival in London from the United States*

## *TIME FOR A REVIEW OF KINEMA WAGES*

I FEEL that I am voicing the feelings of many who have the interest of the kinema at heart by sending you the following:—

Has not the time arrived when there should be a complete review of the wages, conditions and hours of all kinema staffs. It is impossible at the present time—and this position is likely to continue—to staff a kinema on the wages that are offered to-day.

If and when later hours of closing eventually come about, this situation will become immeasurably worse.

There are few other industries where the wage rate is so low, this in spite of the war bonus of 25 per cent. to 35 per cent. being paid. The managerial staff is in a comparatively no better position, as a manager is still expected to work upwards of 50 hours per week, and in the majority of cases he could not possibly maintain the efficiency of his theatre without working a far greater number than this.

What are the prospects of increases in salaries, promotion, and the mitigation in the number of hours worked?

I submit that these matters should be the immediate concern of kinema executives and managerial committees, in order to bring the industry into line with post-war conditions which all fair-minded persons wish to see established in this country.

S.W.2. *KINE. MANAGER.*

## Sussex Training Scheme Wages

### A Correction

IN various reports in the KINE. on the Sussex training scheme it is stated that the trainees are being paid £4 a week by the Ministry of Labour.

This statement is in substance incorrect. The rates of pay received by the trainees are: Single man, £2 5s.; married man, £2 15s.

A free dinner is provided and fares paid (if any). This is the scale of pay as laid down by the Ministry for disabled men in training.

Perhaps you will be good enough to publish this correction in order that future trainees may know the real rates of pay in force.

*ONE OF THE TRAINEES.*
Brighton.

## Films for P.o.W.

The U.S. Army has disclosed that it has been secretly using hand-picked films showing the American way of life to re-educate Nazi prisoners of war in the United States, cables the KINE. New York correspondent.

## WAR WORK OF POLISH FILM UNIT

MICHAEL WASZYNSKI at present chief of the Polish army Film Unit in the Middle East and Italy, directed some forty-odd feature films between 1930 and 1938 and had already established his reputation as a producer in Poland when war broke out.

Waszynski admits that his studios were small and inadequate. Technically his films were excellent, some running as long as six months at one kinema, and others for a year. With upwards of 80 kinemas in Warsaw, this was no mean achievement.

Two of his best successes were "Nahau' 'and "Dibuch," both of which were shown in London.

When the Germans over-ran Poland he made his way out of the country *via* Russia to the Middle East, and with his two cameramen, Severin Steinwurzel and Stan Lipinski formed a small but efficient Polish Film Unit.

This unit has now grown considerably in size and has covered every aspect of the Polish Army in the last three years, from actual fighting sequences to the lives of Polish refugees abroad.

His documentaries have been shown throughout the Middle East and are now reaching London and New York for special distribution. His chief difficulty has been to secure sufficient studio space but his productions would nevertheless stand comparison with any commercial reel.

Unfortunately, he has not been able to get to England during the war, but once in London he will no doubt be able to achieve his ambition of beginning again feature production and working with the latest equipment. He sees a great future for films in the Polish language.

*JOHN REDWAY* (Capt. I.A.)
M.O.I. Films Section.

Cairo.

# Skating, Music and Crime from Monogram

## BIGGEST SCHEDULE YET

WITH forty-three productions in various stages of preparation or production, Monogram have planned to make their 1945-46 schedule of pictures the biggest and most successful in the career of the company.

British-born Belita, whose success in the recent Pathe-Monogram ice skating and dancing show, "Lady Let's Dance," made headlines, is to star in two pictures. The first is to be "Golden Girl," produced by the King Bros., followed by "Wonderland," which is to be a Scott R. Dunlop production.

Following the completion of "Divorce," the first of a series of modern dramas, starring Kay Francis, who also acts as co-producer, preparations are in hand for her next film, "Allotment Wives." The star plays the lead in a topical romantic story with a supporting cast, including Otto Kruger and Paul Kelly.

### Music and Mystery

Musical comedy has been given special attention in the 1945-46 schedule, and Lindsley Parsons has recently returned from Mexico City bringing many colourful backgrounds for his new Latin-American musical "Casa Manana," which introduces a new Rhumba tune.

Gale Storm and Phil Regan, together with the Three Stooges, Connie Boswell and the orchestras of Will Osborne and Louis Jordan, will be seen in "Swing Parade," a high-budget musical with a romantic background.

Jean Parker will play the lead in an outdoor adventure picture adapted from James Oliver Curwood's "Blazing Forest. Also scheduled for early production is Jack London's famous "Trail of the Yukon."

Several modern mystery stories have been included in scripts waiting floor space. Among them is "Gregory," starring Edmund Lowe and Jean Rogers, a promising addition to the Monogram rota of feminine leads. The story of a magician and hypnotist who is involved in a baffling murder mystery. "Gregory." is claimed to have one of the most original plots yet used by Monogram.

Also listed for future production is "Dillinger's Moll," the sequel to "Dillinger," Monogram's biggest winner to date. Lindsley Parsons is to produce "Suspense," a psychological drama with an absorbing theme.

In the popular Monogram series field the new programme includes three Charlie Chan films, four East Side Kids comedies, a new series introducing the High School Kids and eight Westerns starring Monogram's popular Western star, Johnny Mack Brown.

# MUSICAL BIOGRAPHIES FROM WARNER

A CHECK on box-office earnings of Warner Bros.' musicals over the past 15 years has shown that public response is strongest to a picture based on the life-story of a stage celebrity, introducing the song-hits associated with the star's career.

Recalling the success of "Yankee Doodle Dandy" and "Shine on Harvest Moon," which were built around George M. Cohan and Nora Bays, Jack L. Warner has decided to continue with star biography as material for the principal musical productions to be undertaken at Burbank.

George Gershwin and Cole Porter are central characters of the next two. Gershwin's story is told in "Rhapsody in Blue," which is to have special premières throughout America in September and to follow in the United Kingdom soon afterwards.

Robert Alda, making his first screen appearance, impersonates the composer whose classic of jazz. "Rhapsody in Blue," is played by Paul Whiteman and his original orchestra in the finale. Stars and featured players include Alexis Smith, Joan Leslie, Charles Coburn, Julie Bishop and Rosemary DeCamp. The picture was produced by Jesse Lasky and directed by Irving Rapper.

Preparations on an even larger scale have been made for Cole Porter's "Night and Day," due on the studio floor this month. Warners paid £75,000 for the rights to Porter's compositions, a dozen of which will be used in the picture. Cary Grant plays Porter! Michael Curtiz directs. Casting. not yet complete, gives a glamorous opportunity to Jane Wyman. while Monte Wooley, who was associated with Porter during his university days is also featured.

A third musical, based on the career of Marilyn Miller, is titled "Silver Lining," after her song-hit in "Sally," the show that launched her as Broadway's brightest musical star of 20 years ago. Miss Miller's part has been assigned to Joan Leslie.

## Universal's New Star

Yvonne de Carlo, who made a sensational film debut in Universal's SALOME, WHERE SHE DANCED (G.F.D.)

# DUBLIN TIRING OF WAR PICTURES

Dublin, which, as expected, thirsted for war films when the authorities lifted the ban, is now, to quote a member of the Trade, "being swamped with them."

He thinks, however, that having become sated with them, the populace is tiring and will soon be longing for the non-fighting picture.

Up to last week, however, at least 130 war pictures were on the booking list, and your correspondent was informed that it might well take up to October or November of next year before the bookings were run off.

In the provinces the demand for war pictures would probably continue for a very long time. In the smaller towns and villages interest would be maintained, because patrons there, owing to the famine in newspapers, knew little of the background to the actual fighting in Europe.

Dublin, however, looked as though it was about ready for a swing round to peace-time subjects.

# £262 FINE FOR EIRE EXHIBITOR

## Revenue Offence

For failing to return to patrons the appropriate portion of the ticket issued to them on admission Peter Foy, managing director of the Foy and McGovern Cinema Co., Ltd., of Newbridge, was fined £262 10s. on 21 counts by District Justice Moloney at Newbridge.

Twelve other charges alleging breaches, in three forms, of the entertainment tax regulations were adjourned to the October court.

Mrs. Milder, wife of Max Milder, managing director of Warner Bros. in Great Britain, is on a visit to Ireland, and is staying with her two children and mother at Killiney, Co. Dublin.

## EIRE NEWS

# Rank's Film Raises Regal Status

## New First Run Policy

THE presentation of the Two Cities' film, "Henry V," at the Regal, Dublin, ushers in a new departure by the Dublin Theatre Co., which controls the hall and the Theatre Royal next door.

From now onwards Jack Crũise, director of publicity, announces the Regal (which was formerly second run to the Savoy) is to be a No. 1 house, where first-class pictures likely to have a long run will be screened.

"We have certainly made a good start in our new policy," said Mr. Cruise, "by putting on 'Henry V,' which drew a huge Bank Holiday crowd, there being queues all day long."

A number of films from the organisations controlled by J. Arthur Rank are to be screened at the Regal.

"When 'Henry V' has had its run it will be followed by "The Life and Death of Col. Blimp,' and when the latter has had its run, by Noel Coward's 'Blithe.'

"'Henry V.' has had a reasonably good 'Press,' Mr. Cruise told the KINE. In some quarters it was considered it could have done with a little more judicious pruning."

On the other hand, *The Irish Times* comments: "It is now up to the public to show the cynical trade that they are not afraid of a little sublimity in their entertainment from time to time."

With the Two Cities' film, "The Way Ahead," being presented at the Savoy *The Irish Times* adds: "Neither of these two films need have any fear of comparison with current Hollywood attractions; the British pictures are incomparably better."

# DISNEY AS MATHS. MASTER

The possibilities of the Disney cartoon as a means of simplifying mathematics were visualised by Victor H. Finney, P.R.O., of the Rank organisation, in a lecture to members of the National Film Institute of Ireland in Dublin.

He was lecturing on "The Future of the Educational Film," on which he mentioned that Gaumont-British had expended many hundreds of thousands of pounds.

Concerning the kinema in relation to training the mind, Mr. Finney declared that "The vista ahead holds out limitless possibilities on science done, not only in the perfection of a laboratory, but showing up all the stupid mistakes that an average scholar makes.

"The teaching of language becomes infinitely simplified when the strange tongue and words are tied to action which the pupil recognises and appreciates."

Dermot O'Flynn, chairman of the Institute presided.

# M-G-M SECURES SCREEN RIGHTS OF YET UNPUBLISHED BOOKS

## Beery and Main Teamed Again

**A REVIEW of current M-G-M plans for present and future productions reveals the acquisition of several important new stories, some of them bought before the actual publication of the books. Among the latest castings are some interesting teamings and a few newcomers.**

Most important of the new stories to be acquired is Sinclair Lewis's latest novel, "Cass Timberlane," which has been secured for film production six months in advance of publication. Bought by the studio from galley proofs, it's the story of a small-town judge and his pretty, restless wife. "Arrowsmith." "Babbitt" and "Dodsworth" are other Sinclair Lewis novels which have been filmed. Arthur Hornblow, jun., will be produced.

Two more interesting stories, "Stars and Stripes" and "Liberty Street, U.S.A.," have been acquired. The former is the book now being written by the staff of that Army newspaper, based on its history since its inception. "Liberty Street, U.S.A.," a novel by I. V. Morris, was the Literary Club selection for March, 1944. Pandro S. Berman will produce this picture.

Best-seller writer Stephen Longstreet's next novel will be "The Crystal Girl," and although the story has been completed only in outline form. Metro-Goldwyn-Mayer has purchased it.

"High Barbaree" has been completed by Charles Nordhoff and James Hall, authors of "Hurricane," and will be produced as one of M-G-M's major pictures of 1945.

The novel, which the two authors have been writing at their home in Santa Barbara, is the latest in a series of books that have been written expressly for the screen. The series includes "Image of Josephine," by Booth Tarkington. "Bridgit," by Robert Nathan, "American Cavalcade," by Carl Sandburg and Colo-rado" by Louis Bromfield.

Based on her autobiography, "Silly Girl," the colourful life story of Angna Enters, writer. painter and dancer, will be the subject of a new production by Joe Pasternak.

"Lucretia Borgia," a Technicolor spectacle based on the life of the almost legendary Florentine, will be another Joe Pasternak production.

Henry Koster, who directed "Music for Millions" and will direct "Two Sisters from Boston," has been assigned to make "Lucretia Borgia," which will be different from his usual musical productions.

Preparation of the screen play of "Now that April's There," is now beginning. The story, which deals with the evacuation of two English children to the United States, and of their eventual return to home soil, will be produced by Sam Marx. Arch Whitehouse, a returned American war correspondent is doing the writing jobs.

Most interesting of the casting news is the announcement of the reunion of the team of Wallace Beery and Marjorie Main in the forthcoming "Bad Bascomb."

The story tells of Zeb Bascomb, colourful bandit leader of the 1860s. Beery will play the title rôle and Miss Main will play Abbey, a Morman who meets the bad man on her way West.

Judy Garland will portray the musical comedy star Marilyn Miller in "Till the Clouds Roll By," a musical based on the life of Jerome Kern. The picture will be made by Lemuel Ayres, a new director. Robert Walker had previously been announced as the actor who will portray Kern.

Audrey Trotter, known as the "blonde blockbuster." who was recently given a new contract at M-G-M has been assigned the second feminine lead in "For Better, For Worse," the Robert Walter-June Allyson picture which Richard Whorf is directing.

Miss Totter, a radio personality, who has been called one of the most promising newcomers in Hollywood, has had featured rôles in "Her Highness and the Bellboy" and "Dangerous Partners."

Another opportunity to prove his versatility as a character actor comes to Cecil Kallaway, who will play the Greek proprietor of a roadside lunch-stand and the unloved husband of Lana Turner in "The Postman Always Rings Twice."

Kellaway was the pirate's French servant in "Frenchman's Creek." an American business magnet in "Practically Yours," and in his latest picture, "Early to Wed," a genial duck hunter.

"The Postman Always Rings Twice" is by James M. Cain, also the author of "Double Indemnity." The picture will be produced by Carey Wilson. Tay Garnett will direct.

Greer Garson and Joan Blondell faced the cameras for the first time together for tests in "The Big Shore Leave," the cast of which the latter now joins.

The Metro-Goldwyn-Mayer picture, which will co-star Miss Garson and Clark Gable, is scheduled to star soon, with Victor Fleming directing and Sam Zimbalist producing.

### Peter Lawford's Best

Peter Lawford wins the best rôle of his career and two leading ladies in "Two Sisters from Boston," in which he will play a young member of New York society and will fall in love successively with Miss Grayson and Miss Allyson.

Jimmy Durante and Lauritz Melchoir also have important parts in the film, which Henry Koster will direct and Joe Pasternak produce.

James Craig and Frances Gifford, who recently worked together in "Our Vines Have Tender Grapes." will be the romantic leads in the newly announced comedy "She Went to the Races."

*Robert Cummings and Lizabeth Scott new Hal Wallis find in YOU CAME ALONG, forthcoming Paramount presentation.*

# 20th CENTURY-FOX NOW HAS 22 FULL PRODUCERS—HIGHEST NUMBER YET

WITH Darryl F. Zanuck heading the list, 20th Century-Fox now has 22 producers—the highest number in its 30 years' history.

Not long ago, when William Perlberg was the first to be signed with full producer status, Darryl Zanuck, with various associate producers working under him, handled all product. Since then the roster has steadily been augmented to its current figure.

Included in the list are Darryl F. Zanuck, William Perlberg, George Jessel, Bryan Foy, Ernst Lubitsch, Otto Preminger, Joseph Mankiewicz, Louis D. Lighton, William Le Baron, Walter Morosco, Andre Daven, William Bacher, Lemar Trotti, Gregory Ratoff, Louis de Rochemont, Winfield R. Sheehan, John Stahl, Robert Bassler, Damon Runyon, William Girard, Ben Silvey and Aubrey Schenck.

### Sixteen at Work

Sixteen of these producers are now working on a large schedule for more than 44 properties are either in preparation, before the cameras, or ready to take "the floor," with the aim of providing entertainment of the widest popular appeal.

Including properties now actually before the cameras, the schedule comprises:—

Darryl F. Zanuck's "The Razor's Edge," Somerset Maughan's best-seller; a film version of Wendell Willkie's book, "One World," and an untitled thrilling mystery drama based on the story dealing with the escapades of an escaped prisoner.

### Bandwaggon Set

William Perlberg is assigned "Bandwaggon," a big musical based on a successful stage hit; "Forever Amber," a best-seller; "Jean Valjean"; "Claudia and David," as well as "Another Claudia." Ernst Lubitsch has "Dragonwyck," based on Anya Seton's best-seller, now before the cameras; "Typhoon," a stage play adaptation, and "Cluny Brown," from the novel by Margery Sharp.

"Kitten on the Keys" and "The Dolly Sisters" are two George Jessel musicals now nearing completion, with "O'Henry," "Two Arabian Nights" and "Late Date" still in preparation.

Otto Preminger's first is "Fallen Angel," which marks the return of Alice Faye to the screen; "Centennial Summer," from the book by Albert E. Idell; the musical, "Romance with Music"; and "The Gift of the Magi."

Louis Lighton: "Anna and the King of Siam" screen version of the novel, and "Down to the Sea in Ships."

William Le Baron: "Bird of Paradise," based on the famous stage play, and the big scale musical, "Riocabana."

### Victor Hugo as Film

Lamar Trotti: "Victor Hugo," based on the novel by Matthew Josephson.

William Bacher: "The Gay Illiterate," Louella O. Parsons original story, and "Leave Her to Heaven."

Andre Daven: "Our Moment is Swift" and "Red Quarter."

Walter Morosco: "Enchanted Voyage," from the book by Robert Nathan; "Maggie," another best seller, "Command to Embezzle," "The First Year," a well-known London and New York stage play, and "The Little Horse," concerning which high hopes are entertained by the studio.

Gregory Ratoff: "Music in the Air," based on a successful stage hit.

Louis de Rochemont: "Now It Can be Told" and "Boomerang," from the book by William Chambliss.

William Girard: "High School Hero," "The Black Mart" and "Angels in White."

Ben Silvey: "Within These Walls" and "The Spider."

Aubrey Schenck: "Shock" and "Johnny Comes Flying Home."

It was left to the chairman and secretary to decide whether a meeting should be held in July. No meeting will be held in August.

# KINEMA CLOSES FOR HOLIDAY

The Dominion, Edinburgh—one of the leading suburban houses in the Scottish capital—has followed the course adopted in the past two or three years and closed for the first fortnight of August. Holiday difficulties with a small staff are thus overcome.

*Obituary*

# A.B.C. Employee Killed on Active Service

## Captain R. F. Canton

WE regret to announce the death in an air crash on active service of Capt. R. F. Canton, who before the war was employed on special duties in A.B.C.'s theatre department.

Capt. Canton was educated at St. Paul's school and was a keen cricketer and Rugby player, besides being an excellent swimmer. As a Territorial he was called up to the H.A.C. on the outbreak of war and later was awarded a commission as an Army operational pilot, flying and spotting for the gunners, a hazardous job which called for the highest degree of skill and daring.

He went through the whole of the Italian campaign, and on the successful conclusion of operations he remained in Italy as personal pilot to General Hornby. He was due to be demobilised in October of this year and his many friends at head office and in the kinemas were looking forward with keen anticipation to renewing their association with him.

Capt. Canton leaves a widow and small son.

## He Started as Call Boy

A West Country exhibitor, J. H. Wootten, died at Warwick last week after a long illness. He had been in the entertainment business all his life, starting as a call boy at the Theatre Royal, Bristol.

Wootten later toured with revues, and then became stage manager at the Empire, Bristol. When that house was taken over by A.B.C. and converted into a kinema he was appointed assistant manager first to Walter Raymond and later to C. W. Scott-Buccleuch.

Ten years ago, when the Cabot was built at Filton, a Bristol suburb, Wootten was appointed manager.

He formed a Mickey Mouse club.

From Filton he went to another A.B.C. house at Exeter, and later to Warwick.

## Bolton Entertainment Pioneer

By the death of William Richard Bleakley, on Friday last, Bolton has lost one of its most prominent entertainment trade personalities.

Aged 78, for the last 25 years he had been managing director of the Bolton Theatre and Entertainments Co., Ltd., owners of the Grand Theatre, the Hippodrome, and the Princes kinema, and also of Greenhalgh and Bleakley, Ltd., billposters.

Some years ago he was president of the Lancashire, Cheshire and Northern District Poster Advertising Association for three years and for one year of the National Association.

## Sam Goldwyn's New Comedy

*One of the most important of the new RKO-Radio offerings will be, WONDER MAN, the Goldwyn Technicolor musical, featuring DANNY KAYE*

# ARBITRATION A 'VICTORY' Says A.C.T.

THE arbitration award has been received and is regarded by A.C.T. as an overwhelming victory.

The Tribunal award is identical with the document which was negotiated and never signed between the two Negotiating Committees, with certain additions and improvements.

The latter are in the wage rates and add to the agreement the grades which the employers desired to leave out: Chief engineer, £10; positive developer charge hand, £7 14s.; negative cleaner charge hand, £6 2s.

In addition, the Tribunal has awarded £6 10s. for charge hand printers.

◆

## Brum Comforts Fund Carries On

The Birmingham Film Trade Comforts Fund is still continuing the good work it has done for the past five years for those colled up in the Forces.

Chairman "Vic" Jones (20th Century-Fox) states that so far not a single member on the fund has been demobbed, and that the monthly ten shilling gift has been despatched to some 87 former members of Midland film trade staffs.

## Correction

A mistake in a caption of a picture in August 2 issue showing the presentation of a Columbia exploitation award at Gateshead referred to Dennis Lyons as director of publicity of Columbia instead of in charge of exploitation.

A. J. Allighan, of course, is the holder of the office to which KINE. inadvertently posted Mr. Lyons.

# *G.B.'s NORTHERN PROMOTION*

## *Bill Hockman*

W. A. Hockman, general manager of the Gaumont, Manchester, has been appointed by E. H. Lundy, Gaumont - British director of theatres, assistant divisional superintendent of Division 4, in succession to the late George Kasoni.

W. A. HOCKMAN

The division comprises theatres in South and East Lancs, the Bradford and Sheffield area, Notts, Derby and North Lincs.

"Bill" Hockman has been manager at Manchester since the Gaumont opened in 1935, before that managed the Gaumont Palace, Lewisham, which he also opened, and a number of other theatres. He has taken a prominent part in Manchester trade affairs, and has been a member of the Manchester and Salford C.E.A. committee since the branch was formed. He is this year's vice-chairman of the Society of Cinematurians.

## Brighton Exhibitors Run a Dance

Three Brighton kinema proprietors—Harry Jacobs, of the Curzon, Dan Benjamin, of the Princes, and A. J. Sadler, of the Astoria—were responsible for the organisation of a successful dance at the Regent Dance Hall, Brighton, last Thursday, in aid of the Royal Sussex County Hospital.

# MIDLAND GOLFERS HOLD C.T.B.F. TOURNAMENT

SUNDAY last found an enthusiastic band of Midland Trade golfers spending the day on the Walsall Club course for the benefit of the Midland Trade Benevolent Fund.

It was the first post-war tournament.

Competition for the men's senior challenge cup was keen, only two strokes dividing the first three.

Harry Stanford, manager of the Futurist, Birmingham, and a previous winner of the junior trophy, was the winner, with a card of 89 minus 12—77.

He was closely followed by Harold B. Pier (Cinema Accessories, Ltd.) with 96 minus 18—78, and "Jack" Hodge (Era, Bordersley Green) finished third with a round of 97 minus 18—79.

In the men's junior cup event, J. Gordon (Kennedy circuit, Dudley) was at his best, and won with 92 minus 24—68, "Ken" Jones (general manager, Clifton circuit) and D. M. Robertson (20th Century-Fox) running-up with net rounds of 80.

Mrs. J. F. Jones won the ladies' cup, while the greensome for the Allied Trades trophy was won by J. Shilley and A. Horton, with a card of 84 minus 16—68. The Albert Rogers Cup for the player returning the best gross score other than a prize winner was carried by "Jack" Hodge.

Sir William Talbot (President) distributed the trophies and other prizes.

◆

# THE HOUSE THAT DARE BUILT

Harry Dare, the Birmingham kinema director, has gained publicity by his practical demonstration of house building as the result of which the city's first permanent post-war house was built and finished within ten days of the first brick being laid.

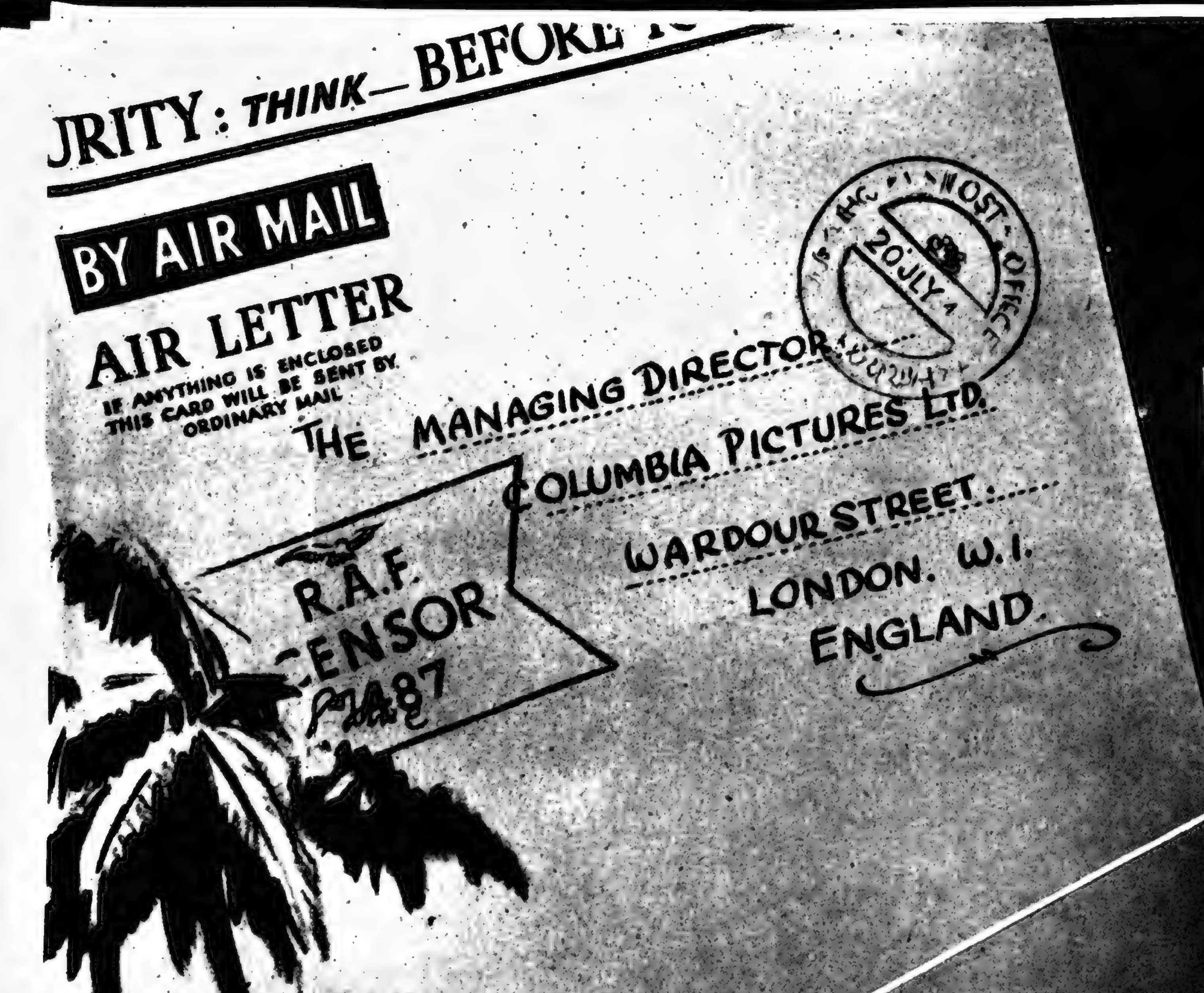
Dare, who is a director of the Atlas Picture House, which controls the Atlas, Stechford, and the Castle, Castle Bromwich, is governing director of H. Dare and Son, building contractors, Birmingham.

On Saturday the Lord Mayor of Birmingham opened the first of a pair of semi-detached villas in Stonor Road, Hall Green, which Dare promised he would build and have ready for occupation in ten working days.

## Glasgow Manager Has Gift from Staff

Jimmy Archer, who has been in charge of the La Scala Picture House, Glasgow, since Jimmy Reed went on service six years ago, and who was Jimmy's assistant for two years previous to that, was presented with a walnut writing bureau on Friday by the members of the staff, patrons and customers of La Scala. Jimmy is going to the Elephant, Glasgow, in September.

The presentation was made by Willie Hamilton, chief operator, the member of the staff who has been over 25 years at La Scala.



URITY : *THINK*—BEFORE

**BY AIR MAIL**

AIR LETTER

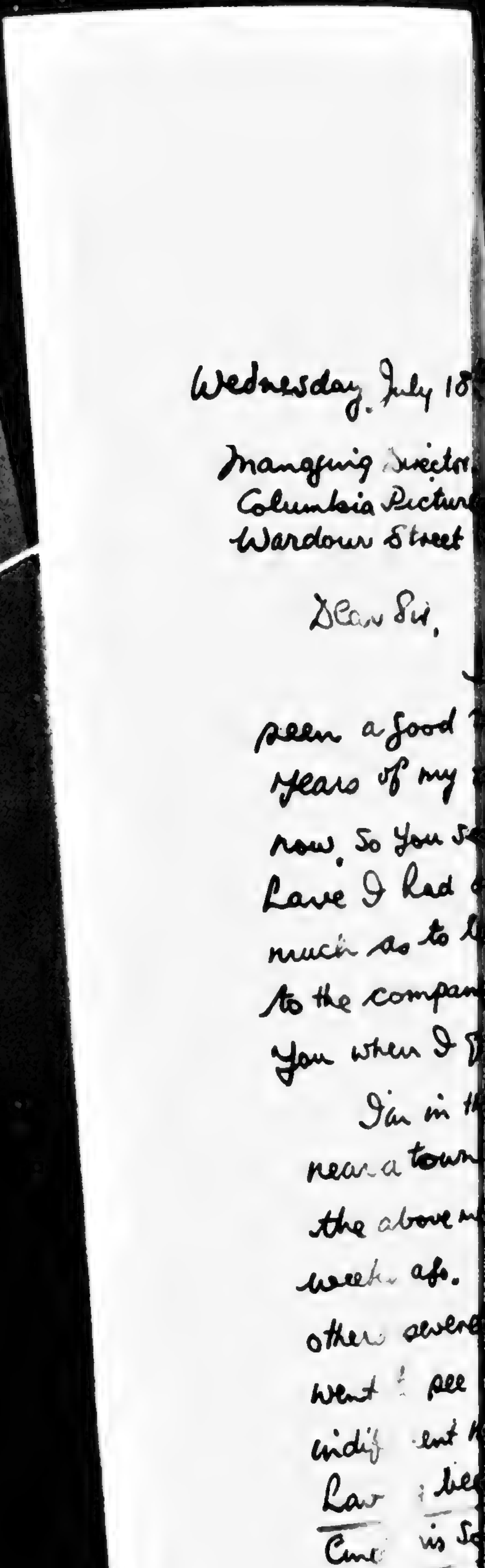
IF ANYTHING IS ENCLOSED THIS CARD WILL BE SENT BY ORDINARY MAIL

THE MANAGING DIRECTOR
COLUMBIA PICTURES LTD.
WARDOUR STREET.
LONDON. W.1.
ENGLAND.

POST OFFICE
20 JULY 4

R.A.F.
CENSOR
1487

# *Bill*



Wednesday. July 18

Managing Director
Columbia Pictur
Wardour Street

Dear Sir,

seen a good
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I'm in th
near a town
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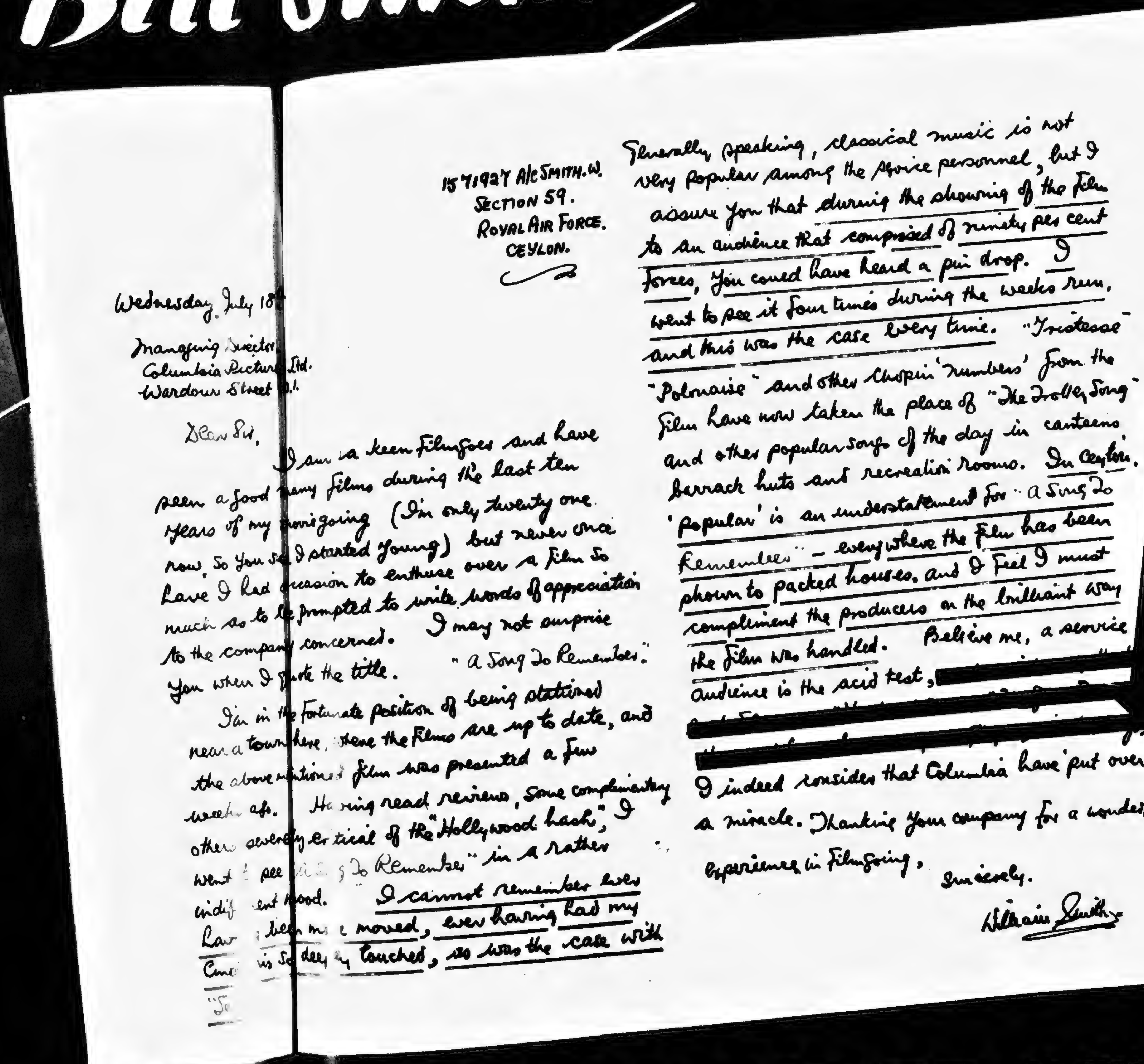
"S

AND

# *So say all the ROBINSONS and BROWNS and JONES*

# *THAT'S WHY* A SONG T

# Bill Smith SAYS :-



1571927 A/C SMITH. W.
SECTION 59.
ROYAL AIR FORCE.
CEYLON.

Wednesday. July 18th

Managing Director,
Columbia Pictures Ltd.
Wardour Street W.1.

Dear Sir,

I am a keen filmgoer and have
seen a good many films during the last ten
years of my moviegoing (I'm only twenty one
now. So you see I started young) but never once
have I had occasion to enthuse over a film so
much as to be prompted to write words of appreciation
to the company concerned. I may not surprise
you when I quote the title. "A Song To Remember".

I'm in the fortunate position of being stationed
near a town here, where the films are up to date, and
the abovementioned film was presented a few
weeks ago. Having read reviews, some complimentary
others severely critical of the "Hollywood hash", I
went to see "A Song To Remember" in a rather
indifferent mood. I cannot remember ever
have been more moved, ever having had my
emotions so deeply touched, as was the case with
"So

Generally speaking, classical music is not
very popular among the service personnel, but I
assure you that during the showing of the film
to an audience that composed of ninety per cent
Forces, you could have heard a pin drop. I
went to see it four times during the weeks run,
and this was the case every time. "Tristesse"
"Polonaise" and other Chopin 'numbers' from the
film have now taken the place of "The Trolley Song"
and other popular songs of the day in canteens
barrack huts and recreation rooms. In Ceylon.
'popular' is an understatement for "A Song To
Remember" – everywhere the film has been
shown to packed houses, and I feel I must
compliment the producers on the brilliant way
the film was handled. Believe me, a service
audience is the acid test, [redacted]
I indeed consider that Columbia have 'put over'
a miracle. Thanking your company for a wonderful
experience in filmgoing.

Sincerely.

William Smith

if you've played it once –

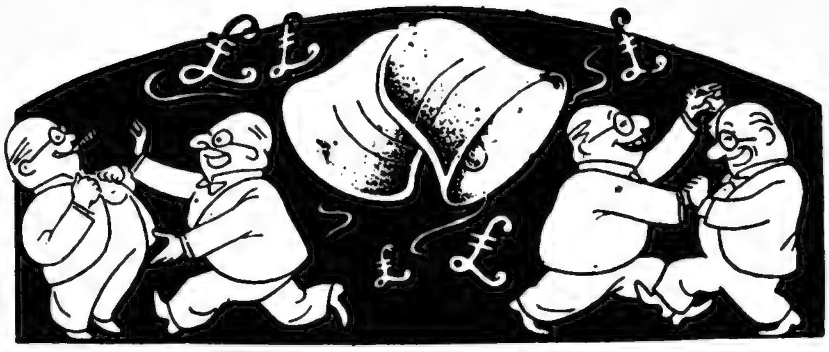
PLAY IT AGAIN !

# SONG TO REMEMBER

IS THE YEARS RECORD-BREAKER!

# LET JOY BELLS RING!

### By BEN of B.N.



WHAT is that tinkling of distant bells? No, it isn't the fairies at play among the bluebells, nor the Invasion warning or your liver! It's just that "Waltz Time" had its first release this week, and from all over the North and West of London comes the insistent clanging of the cash register singing its call to its mate, its rhapsody in dough! Orally, visibly and audibly the cash registers are proving the tremendous drawing power of British National's great new musical. It is hardly surprising, then, that one of Louis Jackson's first moves, following his recent flying visit to the States, was to rearrange the production schedule, so that a new and even bigger musical play goes onto the stocks right away.

The name of the subject is that theatrical record breaker, "The Lisbon Story," due to go on the floor at National Studios in September, immediately the current subject, "Trojan Brothers," is completed.

"The Lisbon Story," when originally produced at the London Hippodrome by George Black, was an instantaneous success, and enjoyed a run which put it in the category of the most successful musical play of recent times. Throughout the provinces it repeated its West End success, and clinched it with a further season at the Stoll Opera House in Kingsway.

Bidding for such a guaranteed box-office hit was fierce among film producers, but it was British National who finally secured the film rights, and it is British National who plan to make it one of the most outstanding subjects to emerge from any British studio.

Patricia Burke, currently starring with David Farrar and Bobbie Howes and Barbara Mullen in "Trojan Brothers," at Elstree, created the feminine lead in the original Hippodrome production.

You will remember lots of the song hits from the play, things like "Pedro the Fisherman," and "Some Day We Shall Meet Again." Work starts in September.

Just one point before we leave "Lisbon Story." Notice that, just because "Waltz Time," a romantic Viennese musical makes a hit, we're not going to flood you with a rush of Viennese musicals. The new one is a musical play of modern times handled in a novel way: a musical, yes—but a different kind of musical.

Variety has always been the keynote of British National's policy. Just look what we are lining up for Anglo-American to screen you in the near future.

"The Echo Murders," with David Farrar as "Sexton Blake," and directed by John Harlow, is a mystery thriller, set in Cornwall.

"Query," featuring Billy Hartnell, Jimmy Hanley, Chili Bouchier and Dinah Sheridan, and directed by Montgomery Tully, is a dramatic novelty that is going to leave your audience talking long after they have left the theatre.

"Loyal Heart," with Percy Marmont, Harry Welchman and the dog "Fleet," is a story of Cumberland filmed almost entirely in the Lake District, and was directed by Oswald Mitchell.

"Latin Quarter" has been described as a mystery story for intelligent people, and was directed by Vernon Sewell, with Derrick de Marney as star and associate producer, and Joan Greenwood and Joan Seton as his two leading ladies.

"Trojan Brothers" is a backstage story from a famous bestseller, starring Patricia Burke, David Farrar and Bobbie Howes and Barbara Mullen, and is being directed by Maclean Rogers.

"Lisbon Story" we have already told you about, and at an early date you'll be hearing all about the cast line-up and the director.

[ADVT.]

# Rank to Make 16-mm. Films i Canada

### By KINE Canadian Correspondent

FIRST steps have been taken in the establishment of the new studio of the Nathanson-Rank company, Instructional and Sales Productions, Ltd., the main office of which is under the direction of Frank O'Byrne at 431, Yonge Street, Toronto. The studio property, under development, is located on the Queensway in New Toronto, a few miles west of Toronto.

The initial programme of the company calls for the production of 16-mm. pictures, some of which are planned for the Odeon Movie Clubs for Young Canadians. Other pictures will be of educational and commercial nature, it is said.

* * *

The new Warner Bros.' film exchange building in Toronto is approaching completion after being started a year ago as the home of the Canadian head office and the Toronto branch. The two-floor structure, located at 70, Carlton Street, has reached the point where the windows have been installed.

The new Columbia building on an adjacent site, will be completed at a later date on account of labour and material shortages which also held up the Warner block.

* * *

A survey by the Canadian Youth Commission among many hundreds of young people in the Dominion has brought out the observation that adolescents indulge in a variety of more or less sedate activities but "movie-going does not appear to be practised excessively."

The report deplored the fact that more youths did not participate in sports and recommended the establishment of community and sport centres throughout the country.

## U.S. CONGRESSMEN TO SURVEY EUROPE

Eight United States Congressmen are expected to arrive in this country on Tuesday. They left New York yesterday (Wednesday) on the *Queen Elizabeth.*

Their trip is described by the American Embassy as one to study post-war economic problems on the Continent.

The KINE. New York correspondent says that the group, headed by Congressman Colmer, will study foreign film barriers on the American Industry.

The delegates will probably be in London for three days, during which period they will see Board of Trade officials. They will then visit other European capitals.

## A.C.T. DELEGATES ARE OFF TO FRANCE

Anthony Asquith, president, and George Elvin, general secretary, of the A.C.T., will leave for France on Thursday next, August 23, where they will meet members of the French film technicians' union.

*Lois Collier has a leading role in G.F.D's murder drama, HEAR THAT TRUMPET TALK*

## Equity British Has Many "U" Films

Bernard Smith, managing director of Equity British Films, points out that, although there may be a shortage of "U" certificate films in some quarters, his company has quite a number in its current list.

Prominent among them are well-tried favourites featuring such popular British stars as Gracie Fields, Tom Walls and Ralph Lynn, Gordon Harker, Jessie Matthews, Leslie Henson and Jack Hulbert.

Title of proved successes include "Queen of Hearts," "Rookery Nook," "The Sport of Kings," "The Show Goes On," "It's a Boy," "Waltzes from Vienna" and "There Goes the Bride."

The full list can be obtained on application from Equity British, who have been unable to circularise it, as in pre-war days, owing to postal restrictions.

## GOLBORNE FIRE

### Balcony Damaged

Considerable damage was caus to the balcony and its furnishin at the Jubilee Kinema, Golbor (Lancs), early on Saturday morni by a fire which, it is thought, orig nated from a cigarette dropped th night before.

Although the local N.F.S. suc ceeded in preventing the spread the fire, it was not possible to ope up on Saturday, although the usu Sunday shows took place.

Managed by J. Matthews, th Jubilee is rented to Doman Ente prises by Mr. Palin, of St. Helen Doman Enterprises also control th Pavilion, Golborne, and the Scal Ashton, two local kinemas.

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Accrington Bench has grante the transfer of the licence Accrington Hippodrome to W. Ruecroft, the new manager.

# KINE SERVICE SECTION

SOUND RCA SYSTEM

***The Observation Window***

## Aussie Managers' Pay

### DEMOBILISATION PLAN PROGRESS

AN *Australian Exhibitor* just to hand gives details of an interim judgment given by the President of the Industrial Commission of New South Wales on weekly rates of pay for theatre managers. These are £12 10s. for those in charge of city theatres; £12 in respect of suburban or country theatres giving two shows a day; £10 10s. for suburban theatres giving one show nightly and a Saturday matinee; £10 for a theatre giving more than three shows a week, and in case of theatres running three shows or less per week, one-sixth of the appropriate weekly rate plus 15 per cent. for each performance.

ASSISTANT managers' pay is to be £10 10s. (city), £10 (suburban and country). Ordinary hours of work shall not exceed 88 hours in 14 consecutive days, and not more than 48 hours to be worked in any one week. Ordinary work hours to be not earlier than 9 a.m. or later than 11 p.m. Overtime to be at time and a half for the first two hours and double time thereafter. Sundays, holidays and extra matinees to be paid double time.

THE mention in a recent KINE. of the C.E.A. presentation of a case for early release of projectionists has awakened in the minds of exhibitors and projectionists a vision of projection rooms efficiently staffed and the worry of sickness absence very much lessened. It would, I think, be very optimistic to expect anything to happen in this direction for a few months.

CHANGES in political chiefs of departments must make a difference and new Ministers and Secretaries have hardly settled into their chairs yet. When they do, it may be expected that other interests will press hard for the return to industry of various workers. But the Labour Party is bound to the Bevin scheme of demobilisation which will be very strictly adhered to, notwithstanding the change in the complexion of the Government.

MANY letters have reached this office from projectionists in the Forces anxious to return to civvy street, who are anxious to get back to their old vocation. Others, the younger and more adventurous ask how it is possible to get into Army projectionists jobs or even to become E.N.S.A. projectionists.

WHEN first the idea of bombardment by electrons came into the ken of kinema technicians through the valves employed in sound magnification, few people dreamed of its extension to such an extent that cities can be wiped out as at Hiroshima last week. Technicians who talked of the coming years as constituting the electronic age are seeing that it is not a far cry to the possibility of ending an age when such force is let loose for destruction.

SPEAKING of electronic possibilities not very long ago, David Sarnoff, President of Radio Corporation of America, declared that "pocket-size radio sets are sure to come; miniature electron tubes as small as peanuts and acorns hold that promise. Eventually, a television set, the size of a vest pocket camera is likely to be practical." And now we hear that a charge of the size of a golf ball can wreck a countryside. It is all a question of how man's discovery is used for beneficent or maleficent purposes.

ALREADY the article and illustration in last week's IDEAL KINEMA of the rewind bench dssigned by Robert Rigby, Ltd., have excited warm approval among projectionists. The compactness of the bench and especially the interlock film reel cabinet are much admired.

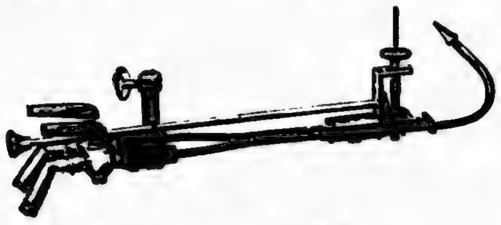
J. BENSON.

## EARLY DAYS OF THE "FLICKS"

### Some of the Apparatus Employed

TO turn again the pages of the KINEMATOGRAPH AND LANTERN WEEKLY of thirty-eight years ago, when single and double figures proclaimed the youth of the journal which to-day registers its 2,000th appearance, is to realise that the technical and mechanical aspects of kinematograph occupied relatively a greater importance than it does to-day.

To-day, upon this page, are illustrated by courtesy of R. R. Beard and Sons two of the pieces of equipment by means of which the pictures of that time were screened. To those projectionists who have come into the Industry during the past dozen years or so these mechanisms may have only a museum interest; to those who were in the game when it had all the adventure of youth, the illustrations will recall many experiences of fit-up as well as "picture palace" screenings.



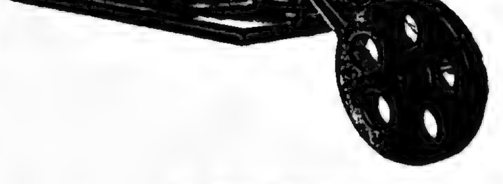
A typical "Lime"

**Light from the Lime**

Illustration No. 1 is of a device which had its birth in the old days of magic lantern entertainment for the supplying of mixed gases to a "lime" which was the brilliant light source. Beard's advertised this device with a double-valve cut-off jet as late as 1912-13, for there were many places where electricity had not been introduced at that time and gas used with a lime provided the only luminant for picture entertainment. The lime was cylindrically shaped and specially hardened, was roughly in the shape of a reel set upon a spindle upon which the gas played producing a flame both white and brilliant.

In the KINE. advice columns of one of these early issues it is suggested that should an exhibitor run out of the type of lime generally used, he should bore a hole in a piece of chalk and fit it on the spindle.

There were various devices of this type at the time; all of which aimed at easy gas mixing and manipulation. One of these also introduced by R. R. Beard was the "collimator jet," which claimed to burn the two gases employed "with intensity and quietness." It was also designed to ensure a smooth flow of the gas, a swan-neck tube assisting in this. The early projectors with their spool arms extending above and below, much after the manner of the 16-mm. projector of to-day, made little or no attempt at covering in to avoid possibility of fire, but the number of cases of fire outbreak were exceedingly few.



An early projector

Not many years before there was no bottom spool whatever, the film just falling in large loops into a basket or tub until the picture was projected when the mechanism was reversed and the tangle of film rewound on to the spool again.

Our illustration of a Beard projector of early days is of one of the models in use, and between that, advanced as it was at the time, and

Continued on page 72

POOL CARBONS

P

# SHOWMANSHIP

Edited by

The Showman

ANOTHER communication from E. H. Whittell, which appears in another part of the paper, provides me with an interesting point of discussion. Although I do not always agree with Whittell, and neither do quite a number of showmen, what he has to say is always reasoned and backed by personal experience. This time he raises a pertinent point with which I am very happy to agree.

Whittell says, "I would like to congratulate the Showman on his well-balanced observations and his quite obvious desire to help ahead the 'personality' manager. If his column had a larger proportion of hints for service to patrons, and good will cultivators, and a few less undesirable stunts, it would claim an even greater interest than it does to-day."

I thank Whittell for his compliment, and I am with him wholeheartedly when he refers to hints for service to patrons and good will cultivators.

In my opinion, service and good will are the manager's standing publicity. They are the things which win him regular patrons, the things which will make people keep on visiting his kinema, even when a new super is built just around the corner.

Whenever possible I try to include in these notes hints and advice that may help managers to build up their service to patrons. Such items as the paired clocks which tell patrons what time they will leave the kinema for any given time of entry are invaluable hints, especially to younger managers.

While I am able from time to time to give what I hope are useful wrinkles, it is my belief that the best hints come, and should continue to come, from managers themselves. Advice that has been proved in practice is the most valuable of all. So let's hear from you all, about those little individual touches and small services that win you good will and keep your patrons happy.

Pass on these useful tips and thus help to raise the standard of showmanship all over the country.

★

I HAVE received an interesting letter from a young man, Ronald Farley, who was second operator at the Regal (A.B.C.), Camberwell, until he joined the R.A.F. He hopes very soon to be back in the operating box. What I liked about his letter was its enthusiasm.

"I am not content," he wrote, "with just showing a programme. I like to put it over, dress it up with effects and interesting records." That's the right spirit!

A manager who has an operator of this kind is a lucky man, for he has a ready-made ally in any exploitation he puts over. Farley recalls mentions and Press commendations he received for his work before he went to the R.A.F. That's the sort of thing that makes an operator a real asset to a kinema.

★

WHILE I'm on the subject of staff, I must refer to the increasing number of mentions that managers are giving to their assistants and uniformed staff for their co-operation in exploitation.

I'm immensely pleased to be able to record this growing tendency, because it means that all over the country there are many happy *teams* working efficiently together. And that must mean better and more imaginative showmanship.

One manager who enlisted the help of his usherettes recently was Bill Browne, of the Ritz, Hastings. He persuaded them to act as collectors on the local hospital Flag Day. They went out in uniform; and the result was a fine impression created for the theatre with the general public. But Browne couldn't have got this attention to his kinema without the girls' voluntary help, which speaks volumes for the staff relationship at the Ritz!

*This is how T. Toole, of the Criterion, Dudley, tied up National Savings with United Artists' SINCE YOU WENT AWAY.*

*Left: C. E. Stead, of the Odeon, N. Finchley, enlisted the aid of the local A.T.C. to help him put over U.A.'s THE WAY TO THE STARS.*

★

MONTHLY programmes are in the news again. I have received several interesting specimens since I last wrote about them.

One of the neatest and most interesting comes from P. A. Fowler, of the Trocadero, Elephant and Castle. It starts attractively with a full-length photograph of Sally Gray.

On the first inside page Fowler explains this by pointing out that Britain can produce talented beauties equal to any in Hollywood, and ties this up neatly with the new Two Cities' film "Carnival."

Farther inside is some really interesting studio gossip and some "Troc Titbits," telling the public about the how and why of morning rehearsals. It's a happy little pennyworth.

The programme of the Austral, Harpenden, just revived after a five-year lapse, is not one of the miniature magazine type, but it sells heavily for the benefit of charity. Manager Norman Buckman tells me that he put up a prize of ten shillings to the usherettes for the first one who sells a thousand.

On the first day of selling his staff managed to dispose of 700, one usherette alone selling 450. It was an excellent start, and Buckman's little competition will see that the good work is maintained.

## Planning Tie-up

LOCAL authorities and public utility companies, if properly approached, will generally co-operate in a nicely tied-up display.

S. E. Robinson, Regent (Odeon), Hinckley, proved this when he allied his publicity for "A Place of One's Own" (Eagle-Lion) with home-planning for the future.

He was fortunate in obtaining the co-operation of the local authority, and the whole window of the gas showrooms in the main street was turned into a display linking up with planning.

Figured in the display were a set of stills, renter's broadside and upright quads and a specially designed multi-coloured panel linking planning for the future and the film.

In addition to the above, he arranged a tie-up in the window of a ladies' hairdresser with a multi-coloured streamer, set of stills and renter's panels

## Eastern Effort

CERTAIN kinemas have rather awkward alcoves and other architectural peculiarities which enthusiastic managers can adapt for display purposes.

W. J. Joy, of the Ritz, Gateshead, used the alcove neatly to help put over "The Man from Morocco" (Pathé).

He built an arch across the alcove, size of which is 9 ft. high by 15 ft. wide. An Eastern effect was given by the cut-out scenery used for background. The group of palm trees were painted and cut out for central background (slightly forward to main background), thus giving additional depth to the whole set. Sand was laid on the floor and two renter's quads were pasted to the sides of the arch.

As souvenir programmes were sold for this show, a table was placed on the right, with an usherette stationed near by selling them. On the opposite side was a dummy dressed in Arab costume and at his heels a card was displayed, reading: "Is this the 'Man from Morocco?' see him here next week."

The display was used for a week prior to playdate, but the Arab outfit was brought into use during the week of playing, with an attendant wearing it for a street parade, carrying a card, "Is he the Man from Morocco?" He was seen every morning by the showing queues in town.

## Nature Helped

WIDESPREAD interest was shown in a competition run by Fred B[illegible] of the Odeon, Lancing, for the exploitation of "Summer Storm" (U.A.).

A teaser announcement appeared in the local Press: "Are you a we[illegible] expert? Watch for details of 'Su

St rm' contest." This was followed by an announcement from the stage inviting patrons to state whether they considered there would be a Summer Storm during the showing of the film, and if so to give the day and time.

P trons were invited to place their ent in a large decorative box placed in t e foyer, suitably worded.

Th response was excellent, and interest was heightened by the fact that a mmer storm broke over Lancing duri g the first evening of showing the film. No competitor actually gave the pre e hour, but three entrants were awa ded consolation prizes for forecasts com g within three hours of the time.

### Personal Calls

**G.** SAUNDERSON, of the Odeon, Southend, sends details of a strong campaign for Eagle-Lion's "Henry V."

He writes: "One month before screening a slide was shown, giving the date and full times of showing of 'Henry V.' A fortnight before screening, notices were placed in all 'buses and trolley-'buses in the town, and, following an idea of mine which was mentioned in the KINE. in 1941, one thousand personal 'phone calls were made from this theatre to local residents, telling them the date, times and particulars of the film.

A preview was given to the Board of Education which resulted in the presence of 6,000 school children at morning matinees. A special board, 9 ft. by 2 ft., double sided, showing the times of playing, was carried round the town for a week. The special presentation of the film was high-lighted by the word "Henry V" in architectural lighting carried on the festoon.

I would like to mention the wonderful assistance given to me by my chief engineer, Harold Stansfield, also the co-operation of the staff, who overcame many difficulties during this week. Good work all round! And it's pleasant to read a manager paying generous tribute to his staff.

### Window Wisdom

THERE'S an interesting point in a letter from E. Martin Taylor, of the Odeon, Hinckley, in which he describes his publicity for Warner's "Hollywood Canteen." He points out—ri tly—that personal attention to a sh window display makes all the di ence to the result. How right he is!

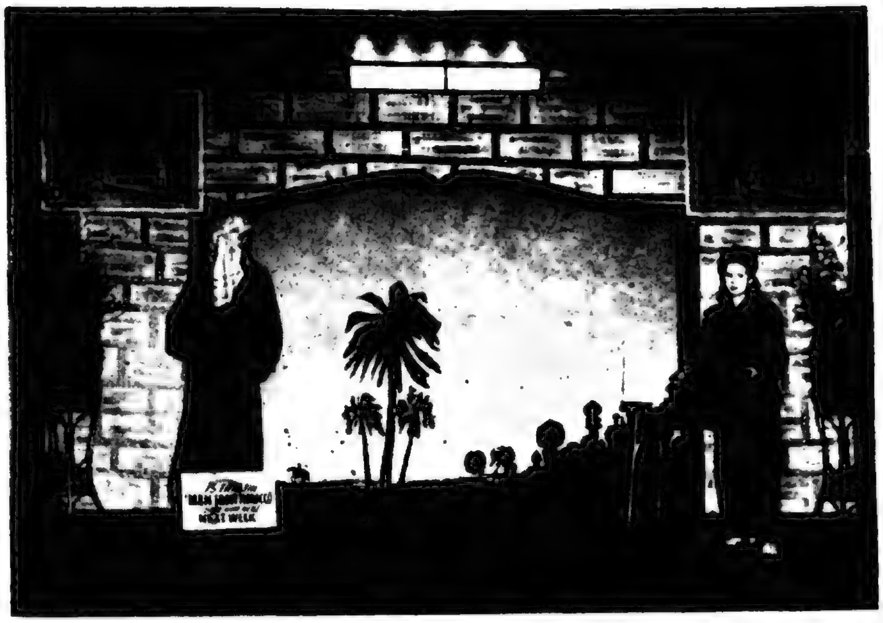
M rtin Taylor writes:—

My assistant manager, R. W. Fray, an myself exploited 'Hollywood Ca een' in the following manner:—

We first plugged three of the main tu s over the non-sync the week prior to aydate, explaining by a slide that pa ons were now listening to the tunes of e film. This made patrons 'Can te conscious.'

Our next step was a tie-up with a ha shop situated in the main shopping centre, this taking the form of stills and showcards around which was draped 'Old Glory.'

The loan of this material was arranged by Mr. Fray, who put a lot of effort into seeing that everything was set just right in the window and not left to the shopkeeper's own discretion—a point I suggest my brother showmen sometimes overlook—and by using tact, he obtained the entire front of the window."



### Alcove Desert

*This picture shows what good use can be made of an alcove in the foyer for exploitation purposes. W. J. Joy, of the Ritz, Gateshead, turned this piece of spare space into a desert scene in order to put over THE MAN FROM MOROCCO (Pathe).*

*The Arab figure is a dummy, but Joy used the costume during play week for a street parade stunt that aroused considerable interest. The usherette was selling souvenir programmes of the film*

### Welsh Window

**A** NEAT tie-up with local activities was worked out by C. Dawson, of the Odeon, Port Talbot, South Wales.

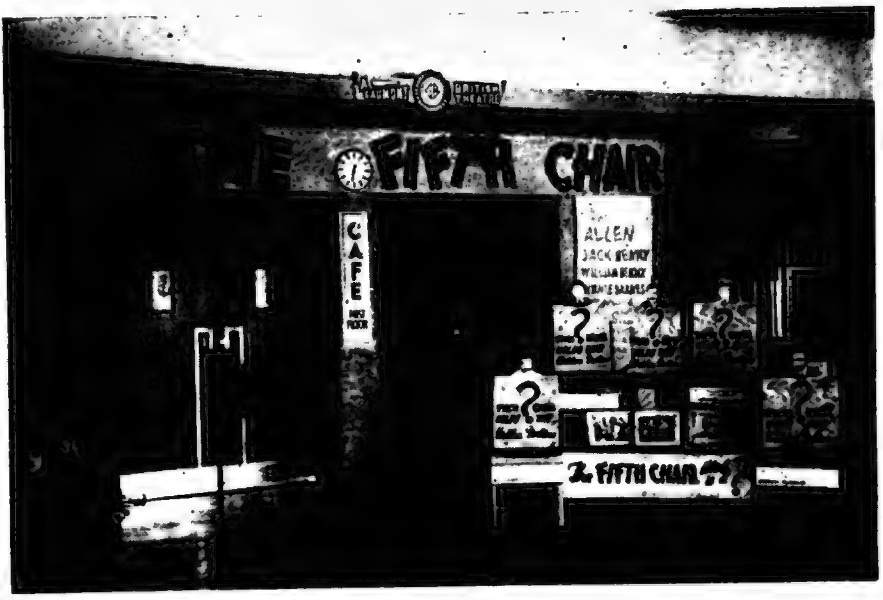
His explanatory letter runs: "I am enclosing a photograph of a window display I arranged for the film 'Can't Help Singing' (G.F.D.).

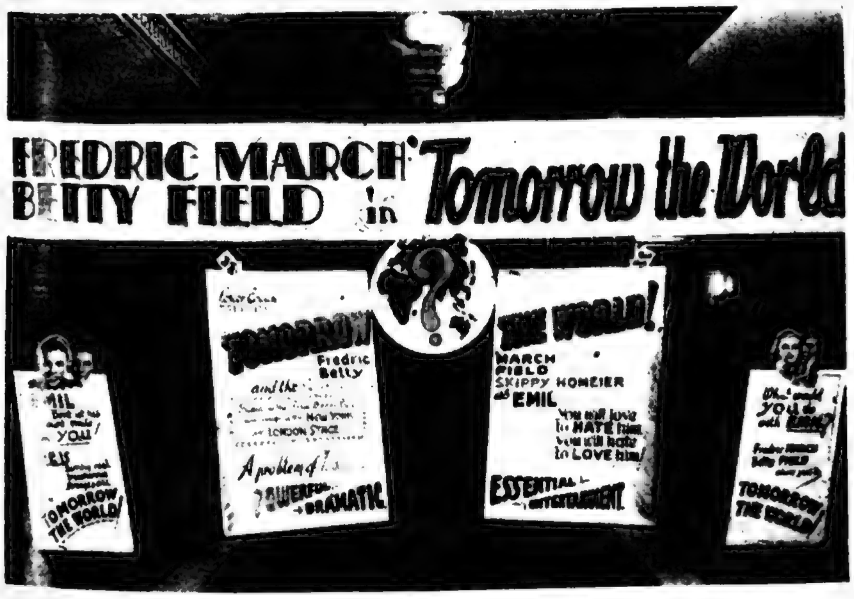
"Taking advantage of the fact of a Welshman's love for music and singing, I contacted one or two of the most successful local choral societies and asked them for the loan of photographs, trophies, etc. They were very willing to co-operate.

"The idea was to link up the title with the choral societies, stressing the point that *they* 'Can't Help Singing.' I would like to add that this tie-up cost me nothing.

"I had five silver cups loaned me. One of particular local interest, because it was won only three weeks ago, and the choir had just done a broadcast.

"These I incorporated in a shop-window display, using a corner shop not far from the kinema. It made an effective pull for the film."





*Manager Bowen, of the Gaumont, Chatham, made this neat variation of standard publicity to put over U.-A.'s THE FIFTH CHAIR. Left: This simple but striking lobby display was devised by Patrick Reed, of the Odeon, Portsmouth, to advertise TO-MORROW THE WORLD (U.A.)*

### Original Display

**M**ANAGER E. V. WALLS, of the Clifton, Great Barr, Birmingham, created a novel set-up to put over Warner's "Hotel Berlin."

A foyer display was devised, consisting of a linen background scene showing the back entrance to Hotel Berlin, complete with white flag, "to let" notice on window and heads of Hitler, etc., with rats' bodies running away. It was illuminated from behind the pelmet which carried stars and cut-out burning letters for the title. Slogans each side and across the bottom, and stills, completed the display.

A *Daily Echo* poster included in the set was also utilised in various positions in the streets, with theatre name and playdate.

### Slide Work

**A** NEAT piece of advance publicity involving only the making of a few slides was devised by R. C. Overs, of the Friars (Odeon), Canterbury, to put across "Here Come the Co-Eds" (G.F.D.)

Four weeks before playdate he made up slides with the stars in caricature as they played in some recent successes, including "Hit the Ice," "In Society," "Lost in a Harem," and at the base of each he used the words, "Yes, but they're funnier still in 'Here Come the Co-Eds'!" These slides were used during the intervals and made an excellent and inexpensive build-up.

The front-of-house was built up for the week previous to playdate with a 24 ft. banner on the facade of the building over the canopy, with a 10-ft. long display of a typical scene in caricature of the stars as seen in the film on the forecourt. Pictorial posters were used to box in this display.

Some very much enlarged illustrated advertisements were obtained with the co-operation of local editors, and, in all, seven local and two county newspapers were brought into the campaign on this picture. All gave long write-ups. That's nice work! It certainly pays to cultivate the local paper.

### Manager's View

**S**TUNTS which cost nothing are often strikingly effective, if they have been conceived with imagination.

Mark Freeman, of the Odeon, Swiss Cottage, put over one of these very successfully to announce U.A.'s "The Way to the Stars."

The announcement, made by means of a slide, was headed, "A Message

## The Showman On :—

# PERSONAL APPEARANCE: TEASER TRAILER: "FIFTH CHAIR" EFFORT

ON THE STAGE at 8·15
Personal Appearance
OF
THONY ASQUIT
who directed
WAY to the STARS

from the Manager," and it told his patrons his personal opinion of the film. The "script" of this advertisement was as follows: "I commend to you 'The Way to the Stars.' It is in my opinion, the greatest film to come from a British studio. It is full of human sentiment and warmth, and I personally guarantee you first-class entertainment. 'The Way to the Stars' is a film you will remember for a long time.—(Signed) Mark D Freeman."

### Director on View

MANAGERS who can get a celebrity to help them put over a film by a personal appearance are either fortunate, enterprising, or probably both. If the personality has been connected with the making of the film, so much the better.

C. A. Chalk, of the Odeon, Richmond, managed to get Anthony Asquith, who directed the film, to appear at his theatre immediately prior to the screening of "The Way to the Stars" (U.A).

Asquith made an interesting speech in which he described many incidents in the making of the picture and paid a tribute to the R.A.F. and the American 8th Air Force.

### Teaser Trailer

P. E. WRIGHT, of the Empress, Sutton Coldfield, put over a neat little advance publicity effort for Warner's "Arsenic and Old Lace."

Prior to screening the trailer, a record of the "Blue Danube" was started. About half-way through it was cut off abruptly and a very hot number put on, causing much tittering. After about 20 seconds of "hot" music, the record was cut off, and after a few seconds' silence the following announcement made over the P.A. :—

"Ladies and Gentlemen, the management apologise for this unfortunate interruption in the programme, but one of our projectionists has just seen the preview of 'Arsenic and Old Lace,' and we have since been unable to control him. We trust, however, that this incident will not occur again," (Much laughter.)

"Then we reverted to 'Blue Danube,' and the trailer was shown. Immediately after the trailer, a projectionist in white overalls and armed with a sword dashed across the stage (picked out by a green spot) giving a very lusty 'Charge!'"

There is a touch of originality about this "teaser" effort that I like.

### Shop Window

SHOP-WINDOW displays can be most effective when the kinema manager is able to secure the entire window for his material.

G. Fishwick, of the Public Hall, Carlisle, managed to do this with one of the best-known shops in his area, and put up a well-balanced and eye-catching display for "The Man from Morocco."

The centre portion of this display consisted of two cut-outs, and in the background was a folding three-ply wood frame with a selection of stills mounted, with stars' names and title of film. The top portion of the window bore part of the Kine. Weekly and a coloured pictorial. At the foot of the window a streamer bore the name of the kinema, with playdate and running times.

The whole was a tasteful and striking display which I am sorry I cannot reproduce here.

BING CROSBY IN HERE COME THE WAVES
Here Come
Waves

In the picture above, Manager C. Chalk, of the Odeon, Richmond, is seen shaking hands with Anthony Asquith, who made a personal appearance for U.A.'s THE WAY TO THE STARS. Left: W. R. Bennett, of the Odeon, Bognor, suggested a nautical flavour with stars framed in lifebelts in his front display for Paramount's HERE COME THE WAVES.

### Musical Angle

THE townspeople of Bognor Regis were certainly aware of the screening of Paramount's "Here Come the Waves" at the Odeon.

Prior to the week of presentation, the manager, W. R. S. Bennett, who was until recently in the Services, arranged an important music tie-up at a shop situated opposite the general post office, which resulted in considerable attention.

An attractive front-of-house display was also arranged, with cut-outs of lifebelts in the centre of which were pictures of the three stars of the film. Two big dances held in the town featured songs from "Here Come the Waves," and four other tie-ups were also arranged.

### House Work

THE first entry of T. J. Hammond, of the Romilly Cinema, Barry, who was recently invalided out of the Forces, was accompanied by a modest note which said: "We know that it is not very original, but it was a tie-up with the Ideal Homes Exhibition at Cardiff."

Hammond, after his long absence, has

To put over "Can't Help Singing" (G.F.D.), he displayed a modern gas stove, appropriately tied up with the film's title, against a black drape which was hung with cut-outs and other material.

found how difficult good publicity material is to obtain, so he utilised old rolls of wallpaper, some cut-outs from the Kine., a little perseverance and a camel hair brush. The result is a foyer well displayed with attractive posters—all "home made."

### All Round Effort

A VERY comprehensive campaign has been submitted by V. G. Churchill, of the Golden Domes, Camberwell, to exploit "The Fifth Chair" (United Artists).

Churchill started his campaign 14 days before the playdate. He had the paydesk front made up to look like a prison cell with a large cut-out of Fred Allen looking through the "cell" bars.

On each side of the cell there were two explanatory panels 3 ft. by 5 ft. In front of the pay desk he had a D.C. worded, "Wanted, person or persons who can sit through 'The Fifth Chair' without laughing. No reward is offered as the manager of this theatre considers that no such person can."

### Inside the Theatre

ON the foyer wall he had four D.C. panels with cut-outs of the "stars" mounted on them, and underneath stills,

PATERSON'S
(GLASGOW)
LIMITED
THEATRE FURNISHERS
REPAIRS
STOCKS OF
MATERIALS
STILL
AVAILABLE
ESTIMATES
79
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GLASGOW. C.1
CENTRAL 5289

STURGEON-ACME
PROJECTOR ARC LAMPS
with Automatic Feed.
The arc lamp you will eventually install.
A.C. INDUCTOR SETS
Manufactured and distributed by
CINESALES LIMITED
19, FRITH STREET, LONDON, W.1
Telephone: GERrard 5457

FILM RENTER'S REPRESENTATIVE
Desires change. Excellent and clean-selling Record. Well-known personality throughout Lancashire, Cheshire and North Wales.
Only good position with reliable organisation considered. Would be interested in offers from Exhibiting side—general management, booking, etc.
All replies, in strictest confidence, to "Advertiser," c/o 7, Staplands Rd., Liverpool 14.

ALL PROJECTION EQUIPMENT OVERHAULED
INSTALLATIONS, EQUIPMENT SUPPLIED
16 mm. REPAIRS and CONVERSIONS A SPECIALITY
W. A. PUSEY 122, WARDOUR ST., LONDON W.1. Phone: GERrard 2041

STABLEFORD All-Metal
FINEST LIGHT and SOUND SCREENS
See and hear it at the Empire, Leicester Sq., the Odeon Theatre and the Leicester Sq. Th., W.C.2
STABLEFORD ALL-METAL SCREENS LIMITED
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'Phone: Park 7682

th isplay being rounded off with a ren 's quad crown.

In ide the entrance doors was a banner 2 f by 3 ft. suspended in full view of all patrons leaving the theatre. On the circl stairs there were poster strips match with the wording "Take Steps to see 'he Fifth Chair': here soon."

Th e, coupled with 22 by 28 posters, kept he picture well in the minds of circl patrons.

In e theatre, Churchill instructed all ushe tes to tell patrons to look out for "The Fifth Chair," and awarded guest ticket to the patrons who occupied "The Fifth Chair" during the day.

Th seve lays prior to playdate a 36-sheet poste was erected over the theatre entra e, and in front of this a "chair." The ster read "Is this the Fifth Chair " and details.

### Outside Work

O he Thursday prior to playdate he resented guest tickets at the garde fête held at the local hospital and g e special mention to the picture. He al arranged 12 shop tie-ups and one with e savings drive.

On onday of play week he managed to hi an American convict's uniform, and h s doorman paraded the streets labelled: "I broke out of Brixton to see 'The Fifth Chair'; Golden Domes to-day."

He had a very bold front-of-house for play week, and this, with an extra 14 quad owns around the town, and a D.C p ster on each news stand in the High street helped to give him excellent returns.

### Flame Effect

A R ALLY striking frame and cut-out display exploiting British Lion's "Flame of Barbary Coast" was devised by R. Hill, of the Opera House, Coventry.

It was a hand-painted backcloth of the 'Frisco earthquake, which was part of the film, together with a hand-painted cut-out of Ann Dvorak, which stood prominently at the front of the display.

This work was carried out by Hill's signwriter and display artist, W. Parkinson, of Coventry.

A strong feature of the display was the flame effect that was present in the lettering as well as the pictorial centrepiece. The cut-out figure was bold and eye-catching.

### A Seat Show

MANY showmen have advertised the A.'s "The Fifth Chair" by putting empty seats in their foyers, but M. A Bowen, of the Chatham Palace (G.-B improved on this device by arran g the five chairs as a display-piece, hree of them on a rostrum and the o er two flanking it, with stills and ds around.

He d five large cards prepared, each carry at the top the head of one of the yers in the film—Jerry Colonna,, Fred Allen, William Bendix, Binnie Barn , etc.—and below these the question, "Which chair holds the hidden fortu ?" and a large query mark.

As ill be seen from the photograph, the l around the entrance doors was cove with painted publicity material and small banner was hung on one side supplement the furniture display.

### Barking Display

CH F feature of A. E. Hooper's vesti ule display at the Barking Ca (A.B.C.) for Warner's "Hollywood Canteen" was a battery of star photographs and a few stills.

These were emphasised by the addition of a stock banner and a brace of vertical panels carrying the name of the theatre and the date at the top, with the title of the film spelt out vertically below.

Careful lighting made this a striking display, and I am sorry that the photo. Mr. Hooper sends with his report is not sufficiently sharp to bear reproduction.

NT
HELP
SINGING

*This neat little corner display was devised by T. J. Hammond, of the Romilly, Barry, who tied-up home-planning with Universal's CAN'T HELP SINGING.*

### Starry Way

"THE Way to the Stars" (U.A.) was fittingly publicised at the North Finchley Odeon by a vestibule display and a stage presentation arranged through the co-operation of the local A.T.C. squadron.

The lads provided a "flight" of model aircraft for display in the foyer during the run of the picture and took part in a stage scena supervised by Kenneth Grant, acting manager, in the absence on leave of C. E. Stead.

As the tabs opened, a spot illuminated a central standard-bearer; then the stage lights were raised to show the cadets' band with flutes and drums. They played "Gommecourt" and then marched off as the lights dimmed, leaving only the standard-bearer, and the film was thrown on the screen as he disappeared. Audience reaction was enthusiastic.

### Showmanship Flashes

I CANNOT give the space I would like this week to all the excellent efforts received. Credit goes, among others to:—

W. Humphryes, of the Cosham Odeon, for an unusual display board used to announce RKO-Radio's "The Princess and the Pirate."

E. Hickman, of the Odeon, Burnage, Manchester, for a good hairdresser's shop-window tie-up exploiting "Something for the Boys."

*JOHN REYNDERS makes these*

## MUSICAL SUGGESTIONS FOR SEPTEMBER 3 RELEASES

### THE NAUGHTY 'NINETIES
**(G.F.D.-Universal American)**

CERT. A. Length 6,759 ft. Reviewed in KINE. on August 2, 1945.

STARS.—Bud Abbott, Lou Costello and Lois Collier.

ATMOSPHERE. Dizzy period musical comedy extravaganza, telling how an old "Showboat" captain's pretty daughter and crazy associates rally round to save him from unscrupulous gangsters.

ORGAN. "The Gay 'Nineties," published by Francis, Day and Hunter.

NON-SYNC. As organ, on Columbia D.X. 352.

### IT'S A PLEASURE
**(RKO-Radio—American)**

CERT. A. Length 8,100 ft. Reviewed in KINE. on June 7, 1945.

STARS.—Sonja Henie, Michael O'Shea and Bill Johnson.

ATMOSPHERE.—Ice-rink musical extravaganza, showing the rivalry of a pretty professional skater and a theatrical producer's unscrupulous wife for a handsome ice-hockey ace.

ORGAN.—"Skater's Waltz" (Waldteufel), Ascherberg.

NON-SYNC.—As organ, on Columbia D.B. 1064.

### I LIVED IN GROSVENOR SQUARE
**(Pathé—Asstd. British)**

CERT. U. Length 10,267 ft. Reviewed in KINE. on May 24, 1945.

STARS.—Anna Neagle, Dean Jagger and Rex Harrison.

ATMOSPHERE.—Romantic comedy-drama set in war-time England, showing rivalry between a Guards officer and U.S. flight-sergeant for a high-born and very beautiful W.A.A.F.

ORGAN. (*a*) "Stately Homes of England" (Coward), Chappell; (*b*) short excerpt from "American Medley" (arr. by Debroy Somers), Lawrence Wright; (*c*) "There'll Always be an England," Irwin Dash.

NON-SYNC.—As organ, on (*a*) H.M.V. B.8722, (*b*) Columbia 9425, (*c*) H.M.V. B.8984.

### JUNIOR MISS
**(20th Century-Fox—American)**

CERT. U. Length 8,308 ft. Reviewed in KINE. on July 19, 1945.

STARS.—Peggy Ann Garner, Michael Dunne and Allyn Joslyn.

ATMOSPHERE.—Charming domestic comedy, describing how the lively imagination of a high-spirited "'teenage" girl nearly ruins her lawyer father's career.

ORGAN.—"One Day, When We Were Young" (Chappell).

NON-SYNC.—As organ, on Parlophone R.2653.

### ADVENTURES OF KITTY O'DAY
**(Pathé American)**

CERT. A. Length 5,653 ft. Reviewed in KINE. on May 31, 1945.

STARS.—Jean Parker, Peter Cookson and Tim Ryan.

ATMOSPHERE.—Comedy crime drama, covering wild escapades of scatterbrain telephone operator, who impetuously dons the mantle of Sherlock Holmes.

ORGAN.—"Phil the Fluter's Ball" (Keith Prowse).

NON-SYNC.—As organ, on Columbia F.B. 2703.

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C NEMAS IN ALL PARTS OF THE UNITED KINGDOM
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W ite in confidence to:—The Purchasing Agents, J. ROWLAND SALES LTD., C nema and Theatre Estate Agents and Valuers, Faraday House, 8-10, C aring Cross Road, London, W.C.2. Tel. Nos. TEM 9710 and 9719.

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& CO. LTD.
Incorporating
THE THEATRES ADVERTISING CO.
Announce their New Address
GLOUCESTER HOUSE
19, Charing Cross Road
London, W.C.2
Telephone: Whitehall 3601
All future communications and enquiries should be made to the above address

# M. of I. Executive Signed by Associated British

**James R. Wallis**, who has been serving in an administrative capacity in the Films Division of the Ministry of Information, is to join A.B.P.C. as manager and assistant to Vaughan Dean, the studio controller.

JAMES R. WALLIS

Wallis, who served with the Royal Artillery in 1940-41 when he was invalided out, joined the M. of I. in the establishment Division, where his invaluable and efficient services rapidly gained him an important executive position in the Films Division.

☆

**James Thornton** has been attached to the Odeon, Leeds, as mobile manager. He has been transferred from a similar position at the Odeon, Halifax. He joined the Odeon group in 1942 at Halifax, where he became assistant manager. He then went to Whalley Range, Manchester, as manager of then to Halifax and Leeds.

☆

Assisting A. E. Foster at the Ealing Forum, **R. Boyce-Mears** was before undertaking management duties an operatic singer for 17 years.

☆

**C. A. Monham**, who is now in charge of the Canning Town Imperial, was an accountant before entering the film Trade. He was engaged in amateur theatricals and the promotion of all kinds of sports meetings and thereby gained experience which now proves of great value.

☆

**Capt. J. A. N. Reid** is now with the Army Kinema Service. Volunteering in September, 1939, he joined the Royal Artillery, and, after being on the first O.C.T.U. of the war, was commissioned in January, 1940. He was granted the rank of captain in January, 1942, and was a battery commander for 3½ years. He married in 1940 and has two sons. He expects to be back in "civvy street" and back in harness before the end of the year.

☆

**Roy Arthur**, after having served as assistant manager at the Odeon, Ramsgate, for almost eighteen months, has recently been transferred to the Odeon, Eltham Hill, in the capacity of relief manager to F. W. Minde. Mr. Arthur has many valuable years' experience of show business behind him, having covered in the last 25 years all branches of the entertainment world, ranging from stock and repertory to films, and flying circus to concert party.

# MAINLY ABOUT PEOPLE

## *INTERNATIONAL'S NEW BRANCH APPOINTMENTS*

**Albert de Solla**, has been appointed to the Head Office Sales Department of International Film Renters.

☆

**Maurice Carr** has been appointed to act in conjunction with **Ivor Lever** for the Manchester and Liverpool territories, and will operate from International's Offices at 3, The Parsonage, Manchester. Telephone: Blackfriars 9761.

For the Liverpool area they will work from International's branch offices at 29, Islington. Telephone: Liverpool North 0755.

☆

**S. R. Child**, late of Columbia, has been appointed branch manager for the four Northern counties, with offices at 138a, Westgate Road, Newcastle-on-Tyne. Telephone: Newcastle 24945.

## NEW PATHE SALESMEN IN SCOTLAND

**John Healy**, of the Rhul, Burnside, one of the best known men in the exhibiting business in Glasgow, has joined the Pathe organisation as salesman in the Edinburgh area. His position at the Rhul has been taken over by **William Shaw**, who was originally first manager at the Rhul, went to the Waverley, Shawlands, for A.B.C. and now, on Mr. Healy's new appointment, comes back to the Rhul.

☆

Another appointment by Pathe is that of **Reggie Kirtland**, from the Army.

Originally with Fox in Glasgow he went to Fox in the south, and now, after about five years of war service is back into the film business.

He will work the Fife and East Coast area starting from August 6.

*Major R. P. Baker (centre) managing-director Ealing studios and president of the K.R.S., photographed at Euston on his departure for the United States and Canada. The object of Major Baker's trip is to meet Eagle-Lion executives there who will be handling Ealing films. With him is (left) Col. W. G. Rayner, of the Ealing board of directors and Sidney Taylor, sales manager of Ealing Distribution*

*Continued from page 67*

## EARLY DAYS OF THE "FLICKERS"

the present-day projector, run many patents as steps by which the mechanism which provides sound and picture was reached.

The Cinematograph Act of 1909 tightened up a lot of loose practice, and helped to establish a more or less uniform model.

Throughout all these years the type of illuminant has remained the same, the electric arc or its predecessor the lime carrying on much the same principle.

The need to provide sound with the picture was early recognised, and the disc record, specially stamped to synchronise with the picture, was introduced by the Gaumont company under the title of the Chronophone. This was only successful up to a point, the fragility of the records and the possibility, in unpracticed hands, of record and picture getting "out of sync." led to its abandonment.

# PATHE SET NATIONAL EXPLOITATION

## Big Campaign f "Grosvenor Squa

IN order to help exhibi go
"all out" with their tta-
tion of "I Live in nor
Square," the new A- tted
British production, Pathe ore-
pared a comprehensive s ot
"aids to publicity" with tles
of tie-ups on a national as
the highlight of the cam
Peter Maurice has p ed
a special score of "Ho the
theme song of the film. ich

*Jimmy Archer and his wife receiving a walnut writing bureau from W. Hamilton on the occasion of his transfer from management of the La Scala, Glasgow, to the Elephant, Shawlands*

Pathe's exploiteers are ar nging
tie-ups with music dealers ough-
out the country.

Full window displays ar being
used to link up with loca reen-
ings. Dance bands in pr incial
dance halls are giving th full
co-operation, and theatre ists
are featuring special "I e in
Grosvenor Square" interl

Among a wide range o ulti-
colour tie-up displays ar inks
with hairdressers, gown ops,
milliners and music shops key
centres are displays the act hat
and evening frock worn b Anna
Neagle in the film. Big d ays,
and in some cases man quin
parades, have already een
arranged throughout the co ry.

A 6 ft. and 5 ft. folding play
in colour, an eight-page Fa Fare
booklet in photogravur and
special foyer displays in ght
colours are other adjunc pre-
pared for a basis of exhibiti m-
paigns.

The film's Anglo-Am can
theme is being given full p m-
ence in all publicity, and ral
unique competitions hav en
arranged with local newspap

# London Trade Show Diary

## FILMS TO BE SHOWN BETWEEN THURSDAY AUGUST 16 AND WEDNESDAY, AUGUST 22

### *Monday*

### Wedding Night *(International)*

**G.-B. Theatre.** **2.30 p.m.**

**Cast:** Gary Cooper, Anna Sten, Ralph Bellamy, Walter Brennan, Helen Vinson. **Director:** King Vidor.

"Wedding Night" is one of Samuel Goldwyn's major dramatic films. It is a tale of thwarted love, portrayed with insight and delicacy by a strong cast of popular favourites. King Vidor, veteran director, handles the story of varied emotions with his old skill.

### *Tuesday*

### Where Do We Go From Here? *(20th Century-Fox)*

**Century Theatre.** **10.30 a.m. and 2.30 p.m.**

**Cast:** Fred MacMurray, June Haver, Joan Leslie, Anthony Quinn, Alan Mowbray, Carlos Ramirez, Fortunio Bononova. **Director:** Gregory Ratoff.

Opening in a Service entertainment centre the story traces the adventures of a young man rejected by the army on medical grounds and deprived of his girl friends because he is not in uniform. Sorting salvage is his contribution to the war effort, and a genie emerging from an old lamp proves his magic by putting him in uniform. Nearly shot as a spy whilst serving under Washington, then transported into colourful seafaring adventures with Columbus, the scene again changes when America is discovered. Following many diverting interludes, the genie finally succeeds in putting him into the appropriate kit.

The spectacle and splendour as the costumes, settings and customs change with the centuries through which the story entertainingly revel, is enhanced by the brilliance of its Technicolor photography and the charm of its musical score, cleverly conceived by Weill and Gershwin.

### Tom Brown's Schooldays *(International)*

**G.-B. Theatre.** **2.30 p.m.**

**Cast.** Cedric Hardwicke, Freddie Bartholomew, Jimmie Lydon. **Director:** Robert Stevenson.

Thomas Hughes's classic is not merely one [illegible] the world's best sellers: it would be difficult to find anyone who has not read and loved this delightful story. Has any film ever had such a ready-made audience?

The story which has proved a pattern for so many other school stories has many elements that make for sound screen entertainment, and provides good opportunities for the strong cast headed, appropriately, by British actors Cedric Hardwicke and Freddie Bartholomew.

### *Wednesday*

### Her Highness and the Bellboy *(M-G-M)*

**Private Theatre.** **10.30 a.m. and 2.30 p.m.**

**Cast:** Hedy Lamarr, Carl Esmond, Robert Walker, June Allyson, Agnes Moorehead, "Rags" Ragland. **Director:** Richard Thorpe.

Co-starring Hedy Lamarr with those two rising young stars, Robert Walker and June Allyson, this film is a fairy tale set in modern New York and brought to the screen with comedy and pathos by the director-producer team of Richard Thorpe and Joe Pasternak.

Supporting the three stars is a cast headed by Carl Esmond, Agnes Moorehead, "Rags" Ragland, Ludwig Stossel, George Cleveland and two promising young players, Warner Anderson and Tom Trout.

From an original story by Richard Connell and Gladys Lehman, "Her Highness and the Bellboy" mingles fact and fantasy in a manner which should appeal to everyone. The settings, too, follow the story and range from New York luxury hotels and poverty-stricken tenements to lavish scenes of a dream world where anything may happen—and does.

### The Swiss Family Robinson *(International)*

**G.-B. Theatre.** **2.30 p.m.**

**Cast:** Freddie Bartholomew, Thomas Mitchell, Edna Best. **Director:** Edward Ludwig.

This film is a spectacular production that has a wide appeal to adults as well as children, for few other adventure books have reached such sales as those enjoyed by this out-of-the-rut narrative about a family cast away on a desert island.

Thomas Mitchell plays the resourceful father whose skill and powers of invention maintain the family in spite of all dangers and difficulties. Freddie Bartholomew is the intrepid and almost equally resourceful son. It is a film that children of all ages will enjoy.

◆

## Big Columbia Broadcast

An excerpt from Columbia's "A Thousand and one Nights," which opens at the New Gallery on September 3, will be broadcast from New York by Evelyn Keyes on Saturday next (August 18) between 5.30 and 6 p.m. in the light section of the Atlantic Spotlight programme from the B.B.C.

**E. C. D. Goodge** has been appointed assistant manager at the Walthamstow Granada to assist G. C. Baldwin.

# BoT Lists Studio Space as it is at Present

*Continued from page 3*

film production to th economic structure of the country. Meanwhile, the whole question of studio accommodation and the space famine was at the top of the agenda of the B.F.P.'s annual meeting, held yesterday.

Before the meeting it was believed that producers might take a stronger line of action than leaving the matter entirely in the hands of the Board.

**Labour Shortage**

If a number of studios are derequisitioned as the Board suggests, the Industry will still be faced with problems before production can be resumed.

Carpenters and plasterers are only two trades that will be under urgent Government call for the national rehousing drive.

Here is the studio situation in details, as revealed by the B. of T. this week:

Amalgamated Studios head the list of those that have been cleared. Only a press shop has been left, and this is likely to be there for some time.

A.B.P.C. studios at Elstree are being cleared.

The M. of I., Army and R.A.F. are willing to quit Pinewood as soon as other accommodation can be found.

Half of Sound City, Walton-on-Thames and Nettlefolds, have been cleared.

Building repairs have been made where studios have been derequisitioned.

Worton Holl should be cleared by October, except for a silent stage. Production could possibly start by the spring.

**End of War**

With the end of the Japanese War the Board feels that it is likely that the rest of Sound City will be released.

By the spring, given labour and material, A.B.P.C. could have one film in production, two or three pictures could be on the floor at Amalgamated and a similar number at Pinewood.

This would be an increase of 50 per cent. or more on present production rate.

## CURZON OWNER BUYS COMEDY THEATRE

H. H. Wright, chairman of General Cinema Theatres, Ltd., and owner of the Curzon, Mayfair, has purchased the freehold of the Comedy Theatre, Panton Street.

The deal is stated to involve more than £100,000. Harris and Gillow acted for Mr. Wingate.

## *Walturdaw Resignation*

H. G. Tommey, formerly manager of the Liverpool branch of Walturdaws, has resigned. Pending a new appointment, the branch will be under the control of the Manchester manager.

As the result of a midnight matinée at the Picture House, Portrush, the local branch of the Royal National Lifeboat Institution benefited by nearly £50.

## Grierson to Make His Own Documentaries

JOHN GRIERSON, the documentary producer, has resigned from his position as Commissioner to the Canadian Film Board.

In a cable to the KINE. from Ottawa yesterday, he said:—

"The time has come to open up further fields for documentary films, preferably on an international basis.

"The Canadian Film Board is now very strong and I feel I can, with the war's end, release myself for other documentary developments. I will produce, with Stuart Legg, 24 films annually on international affairs for international theatre circulation.

"I will also organise film centres in Canada and probably in the U.S. to encourage more documentary production by non-Government sources."

Grierson, known throughout the British Industry, was film officer of the Empire Marketing Board and later the G.P.O. before going to Canada in 1939.

Legg was formerly a producer with Donald Taylor at Strand Films whom he left in 1939 to join Grierson.

Production of the new-type documentaries will probably take place at the New York plant where Grierson produced during the war "The World in Action' and "Canada Carries On" series.

## *New Formby Film Upset by Strike*

*Continued from page 3*

and B.F.P.A. officials have been holding discussions.

A Fennell, Gainsborough Production Supervisor, has stated that the men can have their jobs back.

He points out that it has been "hinted" that any other men employed by Gainsborough would be regarded as blacklegs by N.A.T.K.E.

The current Formby film is directly affected, and a line of Arthur Rank's productions may have their schedules seriously affected if the position is not soon cleared up.

A.C.T. and E.T.U. members are carrying on with their work as far as it is possible.

George Elvin, general secretary of A.C.T., told the KINE. this week that there was no likelihood of the dispute affecting A.C.T. members.

Anglo-American Film Corporation, Ltd., has moved its Leeds offices to 17, Wellington Street. Telephone: Leeds 29196-7.

# LONDON AND PROVINCIAL TRADE SHOWS

| DATE. | TIME. | PLACE. | TITLE OF FILM. | SHOWN BY. | STARS. | CERT. |
|---|---|---|---|---|---|---|
| | | | **LONDON.** | | | |
| Mon., ,, 20 | 2.30 p.m. | G.B. Theatre | Wedding Night | International | — | — |
| Tues., Aug., 21 | 10.30 a.m. | Studio One | Black Sheep of Whitehall | Ealing | Will Hay | — |
| ,, ,, 21 | 10.30 a.m. & 2.30 p.m. | Century Theatre | Where Do We Go from Here ? | 20th Century-Fox | Fred MacMurray | — |
| ,, ,, 21 | 2.30 p.m. | G.B. Theatre | Tom Brown's School Days | International | — | — |
| Wed., ,, 22 | 10.30 a.m. | Rialto | The Foreman Went to France | Ealing | — | — |
| ,, ,, 22 | 2.30 p.m. | G.B. Theatre | Swiss Family Robinson | International | — | — |
| ,, ,, 22 | 10.30 a.m. & 2.30 p.m. | Own Theatre | Her Highness and the Bellboy | M-G-M | — | — |
| Thur., ,, 23 | 11 a.m. | Rialto | Echo Murder | Anglo-American | — | — |
| ,, ,, 23 | 10.30 a.m. | Studio One | God is My Co-Pilot | Warner | Dennis Morgan | — |
| ,, ,, 23 | 10.30 a.m. | Studio One | Some Like It Rough | Warner | — | — |
| ,, ,, 23 | 2.30 p.m. | G.B. Theatre | Little Men | International | — | — |
| ,, ,, 23 | 10.30 a.m. & 2.30 p.m. | Own Theatre | A Yank at Oxford | M-G-M | Robert Taylor | — |
| Fri., ,, 24 | 10.30 a'm. & 2.30 p.m. | Private Theatre | You Came Along | Paramount | Robert Cummings | — |
| ,, ,, 24 | 10.30 a.m. & 2.30 p.m. | Private Theatre | Island Folk | Paramount | — | — |
| | | | **BIRMINGHAM.** | | | |
| Tues., Aug., 21 | 10.30 a.m. | Futurist | Army Wives | Pathe | Elyse Knox | — |
| ,, ,, 21 | 10.30 a.m. | Forum | Bewitched | M-G-M | Phyllis Thaxter | — |
| Wed., ,, 22 | 10.45 a.m. | Futurist | Little Men | International | — | — |
| ,, ,, 22 | 10.30 a.m. | Scala | Follow the Leader | Pathe | East Side Kids | — |
| Thur., ,, 23 | 10.30 a.m. | Scala | Night Must Fall | M-G-M | Robert Montgomery | — |
| Fri., ,, 24 | 10.30 a.m. | Scala | Strange Illusion | Pathe | James Lydon | — |
| ,, ,, 24 | 10.30 a.m. | Futurist | Men in Her Diary | G.F.D. | Peggy Ryan | — |
| | | | **CARDIFF.** | | | |
| Tues., Aug., 21 | 10.30 a.m. | Park Hall | The Valley of Decision | M-G-M | Greer Garson | — |
| Fri., ,, 24 | 10.45 a.m. | Park Hall | Bewitched | M-G-M | Phyllis Thaxter | — |
| ,, ,, 24 | 10.30 a.m. | Empire | Tom Brown's School Days | International | — | — |
| | | | **GLASGOW.** | | | |
| Tues., Aug., 21 | 10.50 a.m. | La Scala | Army Wives | Pathe | Elyse Knox | — |
| Wed., ,, 22 | 10.50 a.m. | La Scala | Follow the Leader | Pathe | East Side Kids | — |
| ,, ,, 22 | 10.45 a.m. | Cosmo | Bewitched | M-G-M | Phyllis Thaxter | — |
| Thur., ,, 23 | 10.50 a.m. | Cranstons | Strange Illusion | Pathe | James Lydon | — |
| Fri., ,, 24 | 10.50 a.m. | Cranstons | G. I. Honeymoon | Pathe | Gale Storm | — |
| ,, ,, 24 | 10.45 a.m. | New Savoy | Men in Her Diary | G.F.D. | Peggy Ryan | — |
| ,, ,, 24 | 10.45 a.m. | Regal | Night Must Fall | M-G-M | Robert Montgomery | — |
| | | | **LEEDS.** | | | |
| Tues., Aug., 21 | 10.30 a.m. | Ritz | Follow the Leader | Pathe | East Side Kids | — |
| ,, ,, 21 | 10.30 a.m. | Tower | Night Must Fall | M-G-M | Robert Montgomery | — |
| Wed., ,, 22 | 10.30 a.m. | Ritz | Strange Illusion | Pathe | James Lydon | — |
| ,, ,, 22 | 10.45 a.m. | Tatler | Wedding Night | International | — | — |
| Thur., ,, 23 | 10.30 a.m. | Ritz | Army Wives | Pathe | Elyse Knox | — |
| ,, ,, 23 | 10.30 a.m. | Tower | The Valley of Decision | M-G-M | Greer Garson | — |
| Fri., ,, 24 | 10.30 a.m. | Ritz | G. I. Honeymoon | Pathe | Gale Storm | — |
| ,, ,, 24 | 10.45 a.m. | Scala | Men in Her Diary | G.F.D. | Peggy Ryan | — |
| | | | **LIVERPOOL.** | | | |
| Wed., Aug. 22 | 10.45 a.m. | Forum | Bewitched | M-G-M | Phyllis Thaxter | — |
| Fri., ,, 24 | 10.45 a.m. | Forum | Night Must Fall | M-G-M | Robert Montgomery | — |
| | | | **MANCHESTER.** | | | |
| Tues., Aug. 21 | 10.30 a.m. | Gaiety | The Master Race | RKO-Radio | George Coulouris | — |
| Wed., ,, 22 | 10.30 a.m. | Gaiety | The Valley of Decision | M-G-M | Greer Garson | — |
| Fri., ,, 24 | 10.45 a.m. | New Oxford | Men in Her Diary | G.F.D. | Peggy Ryan | — |
| ,, ,, 24 | 10.45 a.m. | Market St. P.P. | Tom Brown's School Days | International | — | — |
| | | | **NEWCASTLE.** | | | |
| Wed., Aug. 22 | 10.30 a.m. | Haymarket | The Valley of Decision | M-G-M | Greer Garson | — |
| Fri., ,, 24 | 10.30 a.m. | Essoldo | Men in Her Diary | G.F.D. | Peggy Ryan | — |
| | | | **NOTTINGHAM.** | | | |
| Tues., Aug. 21 | 10.30 a.m. | Carlton | The Valley of Decision | M-G-M | Greer Garson | — |
| Wed., ,, 22 | 10.45 a.m. | Scala | Gaunt Stranger | Renown | Alexander Knox | A |
| Thur., ,, 23 | 10.30 a.m. | Scala | Bewitched | M-G-M | Phyllis Thaxter | — |
| | | | **SHEFFIELD.** | | | |
| Tues., Aug. 21 | 10.30 a.m. | Cinema House | Bewitched | M-G-M | Phyllis Thaxter | — |
| Wed., ,, 22 | 10.40 a.m. | Cinema House | Army Wives | Pathe | Elyse Knox | — |
| Thur., ,, 23 | 10.40 a.m. | Cinema House | Follow the Leader | Pathe | East Side Kids | — |
| ,, ,, 23 | 10.30 a.m. | Hippodrome | Night Must Fall | M-G-M | Robert Montgomery | — |
| Fri., ,, 24 | 10.40 a.m. | Cinema House | Strange Illusion | Pathe | James Lydon | — |

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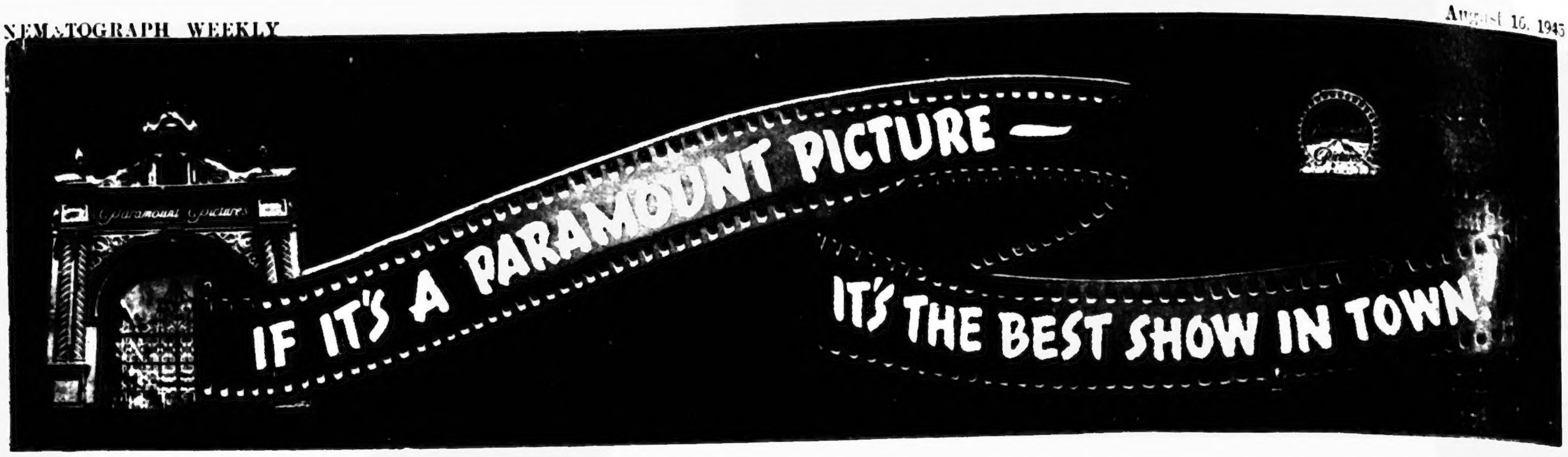
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